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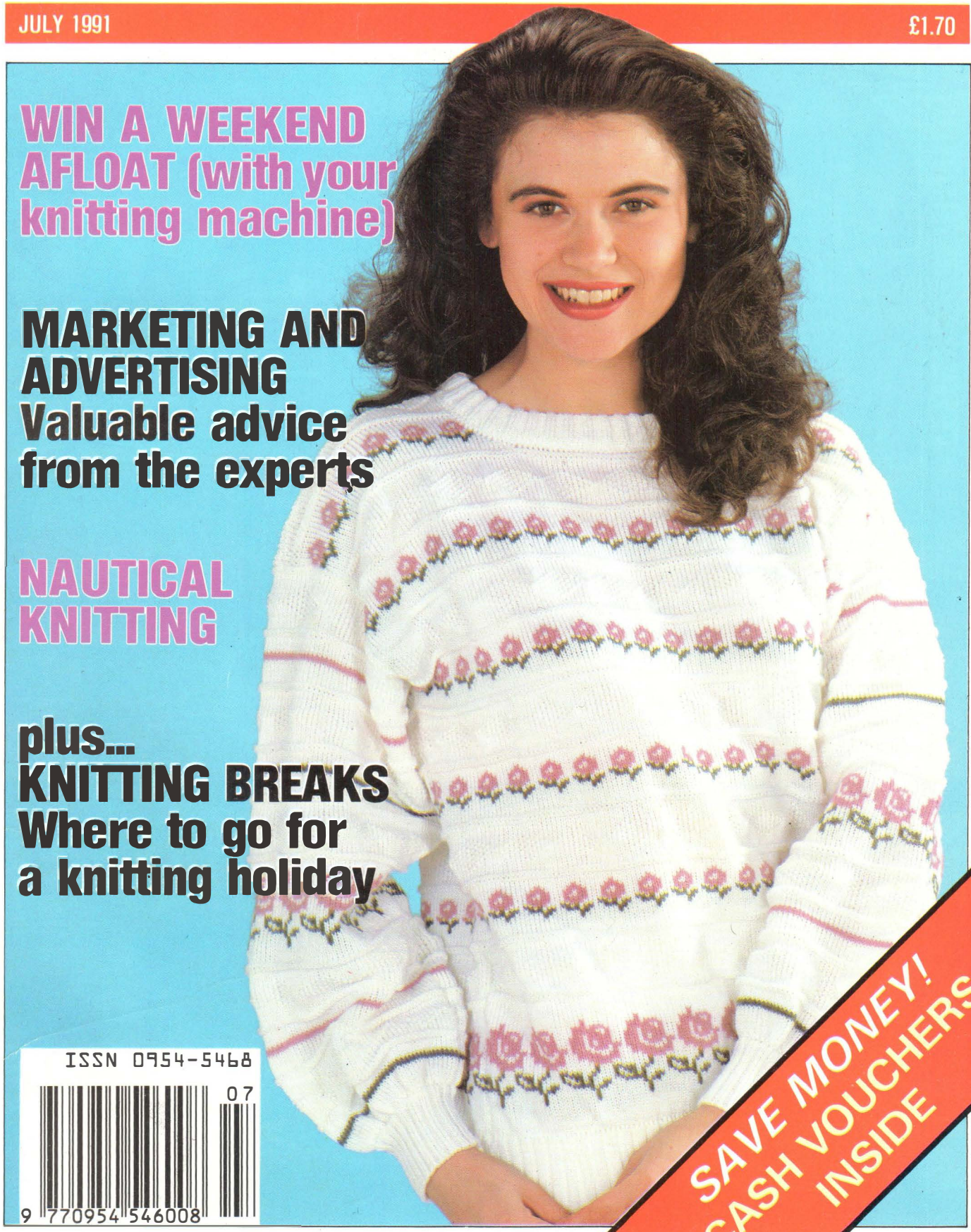

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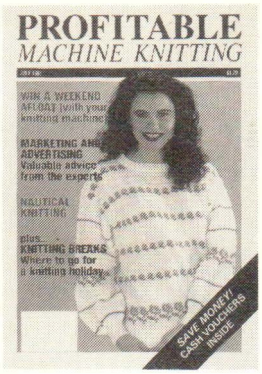
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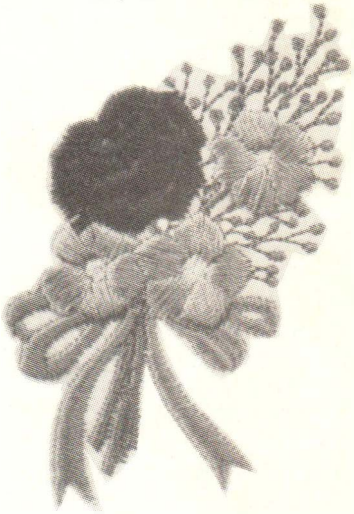

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● **The *Profitable Machine Knitting* HELPLINE is there to answer your questions or queries. Ring 0323 27074 between 8 and 9 in the morning and after 6 in the evening. We'd love to hear from you.**

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Knitmaster 155 Chunky Ribber	£?	Toyota 950	£?
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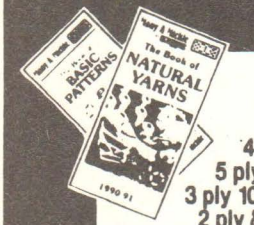

	Shades
Shetland Wool	87
British Wools	22
4 ply Fleck Tweed	13
5 ply Guernsey Wool	5
3 ply 100% British Wool	37
2 ply & 4 ply m/w Wool	56
2 ply & 4 ply Botany Wool	39
Slub Cotton plain & mixtures	35
Mohair 4 ply & Chunky	85
3 ply Sock Wool	5
Mercerised Cotton 2/10, DK	46
2, 3 & 4 ply Soft Cotton	99
* Aran plain & colours	31
Acrylic & fancy yarns	73
TOTAL SHADES	633

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● July... Thought for the Day:

"There is no failure – except in no longer trying"

Points of view

Hilda walked into the office this morning and announced that if we promised not to laugh she would show us her latest knitted creation. We waited with bated breath and then failed miserably as we stifled our smirks... she looked like the star from Joseph's Technicolour Dreamcoat...

The story goes that Hilda saw a lovely sweater in a random yarn being worn by a machine knitter at one of the shows. She hurriedly bought a cone of the yarn intending to knit one for herself. Now for the truth... the cone sat on her shelf for several months (does that sound familiar?) and finally in a fit of conscience the cone was dusted down and knitted up. Why then was Hilda's cardigan a disaster when the one she saw was so lovely?. A dredging of the memory finally revealed that the one Hilda saw had been knitted sideways and the random effect was completely different...

Lessons learned

Two lessons are to be learned, first of all take note of the garment as a whole. It is not just the design or the yarn or the stitch fabric or the fit... it is a combination of them all that goes to make a successful garment. There has been many a disappointing result, not because of any lack in knitting skills, but because of the failure to include all the necessary ingredients for success. The second lesson of course is to plan it and then do it, not shelve it or if you do have to shelve it make comprehensive notes.

At the moment Hilda's 'Coat of many Colours' is hanging in the office with a notice 'No reasonable offer refused!'. We are not too hopeful!.

Summer coming

We know from past experience that in the summer the knitting sometimes has to take a back seat to such things as gardening, decorating, holidays and the like. Well you won't have to feel guilty when you open the pages of ***PMK*** *next issue because rather than bemoaning the fact that you have not got the time to knit the patterns (you can save them 'til later) you can relax on the beach or in the garden and read the articles, pausing only to make a few notes for future reference. However, for the knitting time that you do have, we can promise you garments that are quick and easy to knit and still in time for the summer days.*

Thanks

I cannot let this issue go by without thanking so many of you on behalf of Helen and Stephen for all your cards, letters and good wishes on their wedding day. We had a wonderful day and it must be one of the few days when machine knitting did not cross my mind.

Imagination

On their return from honeymoon Helen and Stephen gave me a large postcard with a lovely little dragon on it. The dragon is Figment, a Disney character who uses the rainbow to paint the future and who insists that we are limited only by our imagination. I could not agree more, so next time the knitting goes wrong, make the usual coffee, relax and let your imagination take over... who knows where it might lead?

Keep knitting and keep in touch.

Hazel

A dream come true...

Hello Hazel, Anne Coates here. I just thought you might like to know that after only two years of machine knitting I have achieved my dream... well almost! I have premises 'Annes Knitwear', 1 St James Street, Okehampton, Devon and I am busy building a machine and hand knitting wools shop. I carry a small selection of yarns, a few accessories and a good selection of haberdashery. I am unable to get financial backing because I live in rented accommodation but my takings are going up each week and although it is a bit of a case of robbing Peter to pay Paul, I am managing to pay my rent and keep going. I am confident that I will win through and the satisfaction is worth all the headaches. In this area the nearest other coned yarn shop is 30 miles away in any direction so I am giving a small service to the knitters here. I give basic lessons in the shop, and then if anyone wants to learn more, I pass them on to Shirley Cowling who lives quite close to me and who I can recommend to anyone wanting lessons. I hope one day to be able to sell machines and provide a complete service. I thought that anyone thinking about a similar venture might be encouraged by my letter because I started with no money only hard work, and I am 52 years of age, so age does not stop you doing the things you want to do... it's all in the mind.

*Thank you Anne for your letter and we here at **PMK** wish you every success. Certainly age should not stop us from having a go at something we want to try, indeed a few years of experience and a wise head may well increase the chances of success. I suppose that if you can combine the enthusiasm of youth with the wisdom of age you cannot fail. Secondly, it is good to note that a start can be made without risking every penny you have and the roof over your head. Small beginnings without any huge debts hanging over you are often the launching pad for greater things. Premises are always expensive but it is surprising the many ways and places in which machine knitting businesses have started and grown... many from the back of an ancient car.*

Tape it

Helen Cohen wrote to us recently when she was trying to track down labels for her knitwear. Helen is registerd blind and she wrote to us again saying:

Thank you for helping me to find the labels I needed. Here is an idea which I find very useful. The work I do requires me to use a tape recorder. I find it very useful for taking notes at lectures, speeches and demonstrations. You don't have to worry about taking notes so you can give your full attention to the demonstration and then go through it all again at your leisure at home. It is, of course, necessary to ask permission of the speaker before you do tape what they say. I hope that this might prove useful to some of our readers. Regards to all at ***PMK***.

Thanks for your letter Helen. The idea of taping something is a good one but I must emphasise the need to ask permission from the speaker first. If permission is granted there are one or two points I would like to mention from the speaker's point of view. First of all, it is important that the speaker is not continually aware of the presence of the recorder. Nothing is more disconcerting than having a microphone pushed under your nose when you are in full flow or someone frantically moving around with bits of equipment. Secondly, do make sure that the recorder is in good working order and not likely to start buzzing or making high pitched sounds half way through the performance or if the speaker moves his or her position... this is the voice of experience speaking! Finally, and I am sure that everyone is aware of this but it should be said, that the completed recording should only be for your own personal use and not copied and sold. I do not object to someone taping a talk that I am giving as a general rule but I can quite appreciate that some speakers would hate it and their wishes should be respected.

Hang it all... again

Mrs Mason from Sutton Coldfield wrote to us about a letter in the May issue regarding the rehanging of the comb and weights. Mrs Mason says:

I solved the problem of rehanging the comb and weights as follows: when the knitting reaches the floor I use two fine knitting needles and thread these through my knitting approximately 3" below the machine and on these I hang my claw weights evenly across the knitting. These hold the knitting down and enable me to remove the cast on comb without the stitches springing back up and getting caught on the sinker posts.

Also, with regard to the lady who has recently had a stroke and is only able to use one hand. When reaching the cast off she can use the carriage to cast off as follows: set the carriage to slip making sure that the needles are in B position. Then take the first stitch to be cast off on to the second needle thus having two stitches on one needle, then bring the needle forward and take the carriage across this needle and back again knitting the two stitches together. Repeat this process across all stitches. I hope that this tip will be of some help and that the lady in question is soon fully recovered. I read your magazine from cover to cover and enjoy reading the letters. I am still a novice but I learn a great deal from reading about other knitters' experiences.

Thank you Mrs Mason for two very helpful tips. We have a short but very helpful article in this issue which will be of special interest to handicapped knitters and indeed to anyone interested in buying a motor for their machine.

Could be profitable

Marisa Kellett from Southampton wrote to us:

I am an A level student whose course includes Communications studies. A major proportion of my A level course final marks will come from a project in which I have to undertake and investigate a subject which may benefit a large number of people. It was suggested to me that an investigation into the tensions achieved in Domestic Machine Knitting may provide enough information to be used to benefit the many machine knitters. This letter is to ask your readers if they would help me by answering the following questionnaire. I will, of course, let you know what my research reveals.

TENSION QUESTIONNAIRE

If you have recently knitted, or are willing to knit a small stocking stitch tension sample, I would be grateful if you will answer the following questions so that I can compare tensions between different machines.

Thank you,

Marisa Kellett

Knitting machine make and model.

Yarn used. i.e. Brand make and name, or 3 strands of industrial acrylic etc.

Yarn brake number.

Tension dial number.

Yarn. Did you put the cone on the floor behind your knitting machine or stand it on the table?

How long did you leave your tension sample before you measured it?

Did you wash and dry the tension sample before you measured it?

If you did, did you dry it naturally or did you dry it on a radiator or in the tumble drier?

Anything that might help to take the tension out of tension would I am sure be of interest to any machine knitter so perhaps some of you could spare a moment to take out your latest tension swatch and answer the questionnaire for Marisa. If just one in ten of our readers wrote to her she would have an excellent project for her A levels.

Charting the way

"Do you make use of your charting device?" asks DORIS COUTTS

If that seems an odd way to start an article, it is because it's something I need to stop and ask myself occasionally. There are so many aids which have come on the market since a charting device was more or less the standard — the Form Computer which can now be fitted to both European and Japanese machines, the Calcuknit, pocket calculators, pattern shapes which are used similarly to the charters but without the actual device, tension sizing tables and, of course, Marion Nelson's cards. The latter are most useful if you're knitting for re-sale, and if your yarn produces standard tensions, but if you have a non-standard yarn or pattern stitch, are knitting to order, an out-of-the-normal garment shape etc, then the answer must be a charter. These articles are intended to get the newer knitter to start using it, and I hope that more experienced knitters may pick up one or two tips.

There are several kinds of charting device, depending on the machine you use; Knitradar (Silver Reed/Knitmaster) and Forma (Passap/Pfaff) are half scale, and the other makes vary (see Figure 1 on the opposite page). Check with your own instruction book for basic instructions, but the essential factor to make sure of an accurate result is to knit and measure carefully your tension swatch. I hear the groans, but there are a few points I'd like to make, so I hope you'll bear with me.

Cast on at least 60 stitches — 70 are better — and use your main yarn. As soon as the cast on is done, change to whatever pattern stitch you are using and knit ten rows, then two rows contrast yarn. If you were to use waste yarn and/or stocking stitch for the rows before and after the marked swatch, the final readings will be distorted by this. Set RC 000. Knit 20 rows and mark the 21st stitch each side of centre '0' and do this again at 40 rows; knit to RC 60, put in two more rows in contrast yarn and knit a further ten rows, still in main yarn and pattern. I like to mark my tension into these last ten rows (far better than labels which may disappear) and I find the quickest way is to transfer one stitch to give an empty needle which is left in working position to make a hole, then count the number of stitches for the tension — ie seven stitches for tension seven — and then transfer the next stitch over to make another hole. If your tension is six and two dots, leave six stitches between the first two holes, then count two stitches for the two dots and make a third hole. This is easier than making seven or eight holes, and will not pull out as a contrast yarn might.

Knit slowly, it's fatal to knit quickly to get it over with, as your tension over a small number of stitches knitted rapidly will be quite different from that of a garment width knitted at normal speed. For lace mark the 21st stitch on rows where that stitch is not going to be transferred on the next set of lace movements, as this will shift the position of the marker. Watch your transfers as soon as you start the pattern and you should be able to spot the appropriate rows. If you forget your markers, or if lace proves difficult, when you get to the end of the 60 rows, take a piece of contrast yarn and wool needle, and holding the work taut, run the thread down between the 20th and 21st stitches each side. Tube the work when it comes off the machine and give it a good lengthwise pull to set the stitches in their correct shape. Next you treat the swatch as you will the finished garment, press, steam, wash etc. You may like to wash the swatch anyway, as probably the garment will be washed eventually, and it's no good having it shrink on the first wash. In any case, if you don't treat it at all, it *must* have at least two hours to relax, the longer the better — overnight if possible. If you intend to use weighting on the garment, comparable weighting must also be used on the swatch.

"the charter tells you what you have to do as you knit each row"

When you measure it, use the metric ruler which should be supplied, or a normal ruler, but don't use a tape measure. Apart from the fact that these can stretch, I found just this week that the brass end on my analogue tape actually made the 1cm marking more than 1cm so a ruler is a lot safer. (In future I shall measure anything from the 10cm mark, and hope I remember to deduct 10cm off the final figure, otherwise there'll be some shock, horror results!) Of course, you won't pull the swatch to make it read the figure you'd like, will you — say 28 stitches instead of an actual 27 stitches to 10cm, as that would put 5cm on a 102cm garment! Be just as careful with the row measurements, and write your readings down where you'll be able to find them again. The Knitmaster and Passap readings will be so many stitches and rows to 10cm; the others require a measurement in centimetres and millimetres for 40 stitches/60 rows. The green ruler should be used for the first two charters, it is a mini-slide rule which automatically tells you how many stitches/rows are in 10cm when you place it 'S' side across the stitches between the markers, and the 'R' side for the rows. Later on I'll explain how you transfer easily between the green ruler and metric rule readings. Tuck stitch rows are not easy to measure, as the contrast yarn goes up and down; place a cord or ruler centrally across this wavy line and you'll get an average over the patterning.

Your charting device most likely comes with a set of basic patterns, and additional sets can be purchased to extend your range. Since Knitmaster and Passap patterns are both half scale and on heavy printed paper, they can be interchanged between the machines. However, the KR7 charter, latest on the Knitmaster scene (though an electronic KR10 is on the scene in Japan) is wider, and so cannot be interchanged. Passap and Singer/Superba are also interchangeable. The remaining charters all use special plastic sheets with holes up each side so that they are grasped in the charter mechanism. You have to draw on your garment pattern yourself, tracing through from the patterns provided, or of course creating your own pattern. Special water soluble pens are provided, but if you need to replace these, try Staedtler Lumicolour non-permanent pens which retain a clear outline but will wipe off easily with a damp cloth when necessary. These plastic sheets are marked in five, one and half centimetre squares, making it easy to measure and draw your patterns, getting lines at right angles, etc. I like to design for the Knitleader on paper, then I can keep a permanent copy — a roll of lining paper is very useful as you can tear off what length you like.

For Knitmaster and Passap charters, you can get sheets of squared paper cut to the correct size for designing your own patterns, and also rolls of tracing paper, the latter are cheaper, but do not last as well as the ruled sheets. Figure 2 shows half and full scale designs and the datum lines for the different charters. Two A4 sheets of graph paper can be taped together and cut to size for use in an emergency.

I'm sure you actually want to use the charter, so start with a pattern from the basic pack — I suggest a set-in-sleeve garment, raglans have a few rules of their own, apart from involving a lot more shaping, contrary to most people's views. Don't take the size given by the pattern on trust, because the amount of ease may not be what you like. Always measure the charter outline, a lot of the patterns will only be drawn up to the centre line, ie centre back or front; the garment is knitted equally both sides of centre '0'. So, for full scale charters, measure just below the armhole level up to the centre line, on both back and front; it is possible the front may

Figure 1

Charter	Machine	Scale	Pattern Sheet	Notes
Knitradar	Silver Reed/ Knitmaster	Half	Heavy paper half size	KR7 full or half scale
Forma	Passap/Pfaff	Half	Heavy paper half size	Built-in charters are three-quarter size
Knitleader	Brother	Full	Plastic full sheet	
Knitcopy	Singer	Full	Plastic three quarter size	
Knit Tracer	Toyota	Full	Plastic three quarter size	

be wider than the back. Add the two together and multiply by two to get the actual measurement of the finished garment. Check the length, but this will be the actual measurement.

Now, let's turn to the half scale charters. They do look small, don't they. Well, first you have only half a garment, back or front, that is drawn up to the centre line, so that is quarter of the full garment, and finally it is half scale, so what you see on the pattern sheet is only an eighth of the garment width; so measure width and multiply by eight; as against this, the length being in half scale is only multiplied by two.

Now check with your instruction book as to how to feed your pattern sheet into the charting device — you must then select the correct stitch scale or ruler. Check again the stitch tension you got from your swatch; there are usually four different scales to each ruler, and the one you want must be at the top right hand side when inserted into its holder. For the Knitleader and like charters, the measurement is in millimetres not centimetres (multiply centimetres by ten). If the charter used a pattern up the centre line only, choose a scale with the '0' at the left (there are also half scale rulers with a centre '0' for asymmetrical designs, at present you don't want these). The full scale charters use the centre '0' rulers, even if you've only drawn half the garment piece up to the centre line — more of that later. Make sure in either case that the '0' of the stitch scale is lined up with the datum line of the charter, ie the centre back or front. Next set in the row tension, again check with your instruction book. Each charter has a 'clutch' knob for setting in the row tension and it's essential that this is depressed so that the cog mechanism can spin freely as you enter the row tension; this may be rows to 10cm or the measurement in centimetres and millimetres. With the Knitradar, make sure that the knob is set to 30-60 rows or 60-120 as appropriate to your tension. This knob, set to '0' also acts as the clutch knob for setting in row tension. If you're not using your Knitradar, set it to '0' anyway, to avoid unnecessary wear and tear on it. When feeding in the paper patterns, make sure the top doesn't curl round and feed back into the charter — a small bulldog clip or peg on the top edge will stop this.

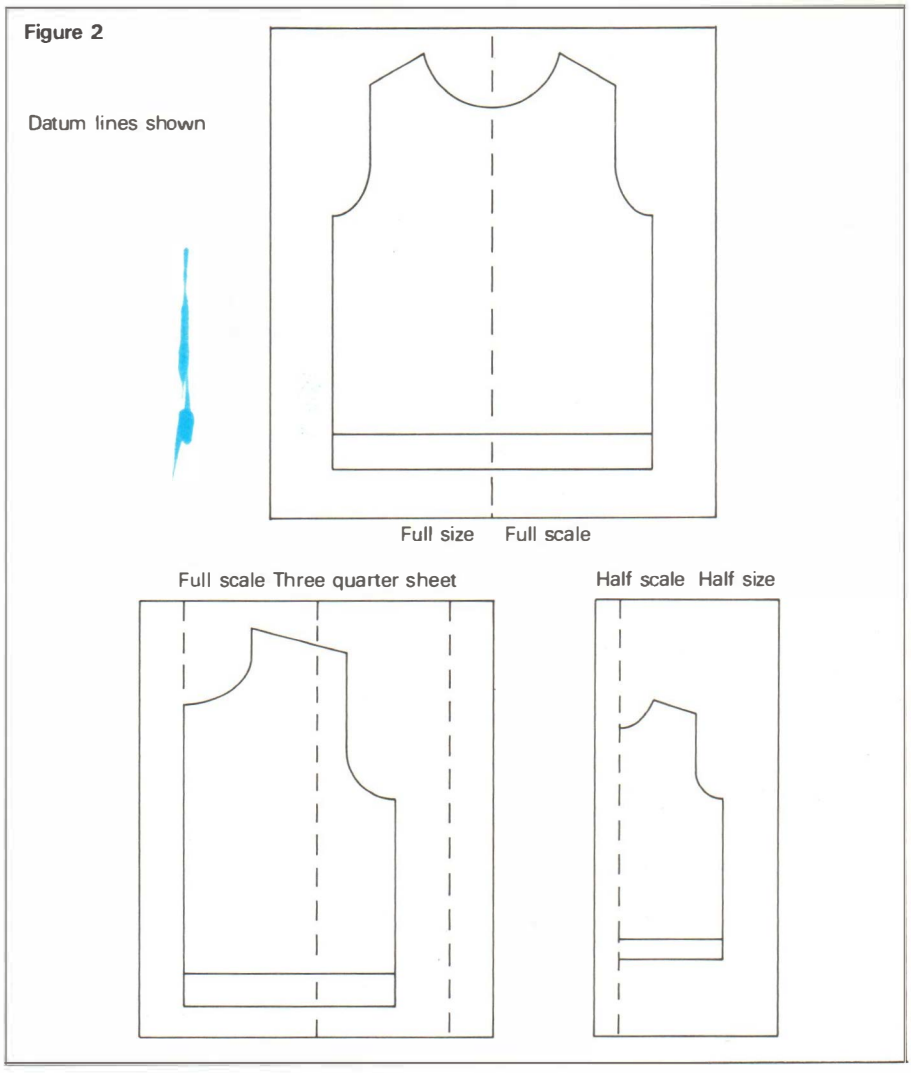
Line up the bottom of the pattern with the top of the stitch scale and look along to where the vertical side line crosses the scale — this gives the number of stitches to cast on each side of '0'. Some patterns are marked for a double length mock rib hem, some for a ribbed welt. If you want to decide your own rib width, put the line at the top of the rib to the stitch scale level, put the charter trip level out of work, and knit the rib before reactivating it. For a mock rib or hem, knit up to the centre line, do the turn row and continue to the top of the hem, where you will close it. Since the hem is knitted usually at main tension two and then elongated when you steam it, you can leave your row tension as set. For basic patterns, there's usually no shaping up to the armhole, so you can change to your pattern stitch and tension and knit up to that point.

At the armhole, you'll see that the outline goes inwards by 2 or 3cm. Read off where the line now crosses the stitch scale and cast off stitches until you reach that needle number. Don't say 'I've got 70 stitches on and that reads 64, so I must cast off six stitches'. This is just the thing the charter is there to save you from. Cast off until you reach 64, knit the row and cast off to 64 on the other side. Knit back, read off the stitch scale again and cast off or decrease as necessary. Continue to shape the armhole each side in this way, reading the charter only on the right, and making the same decreases on both sides.

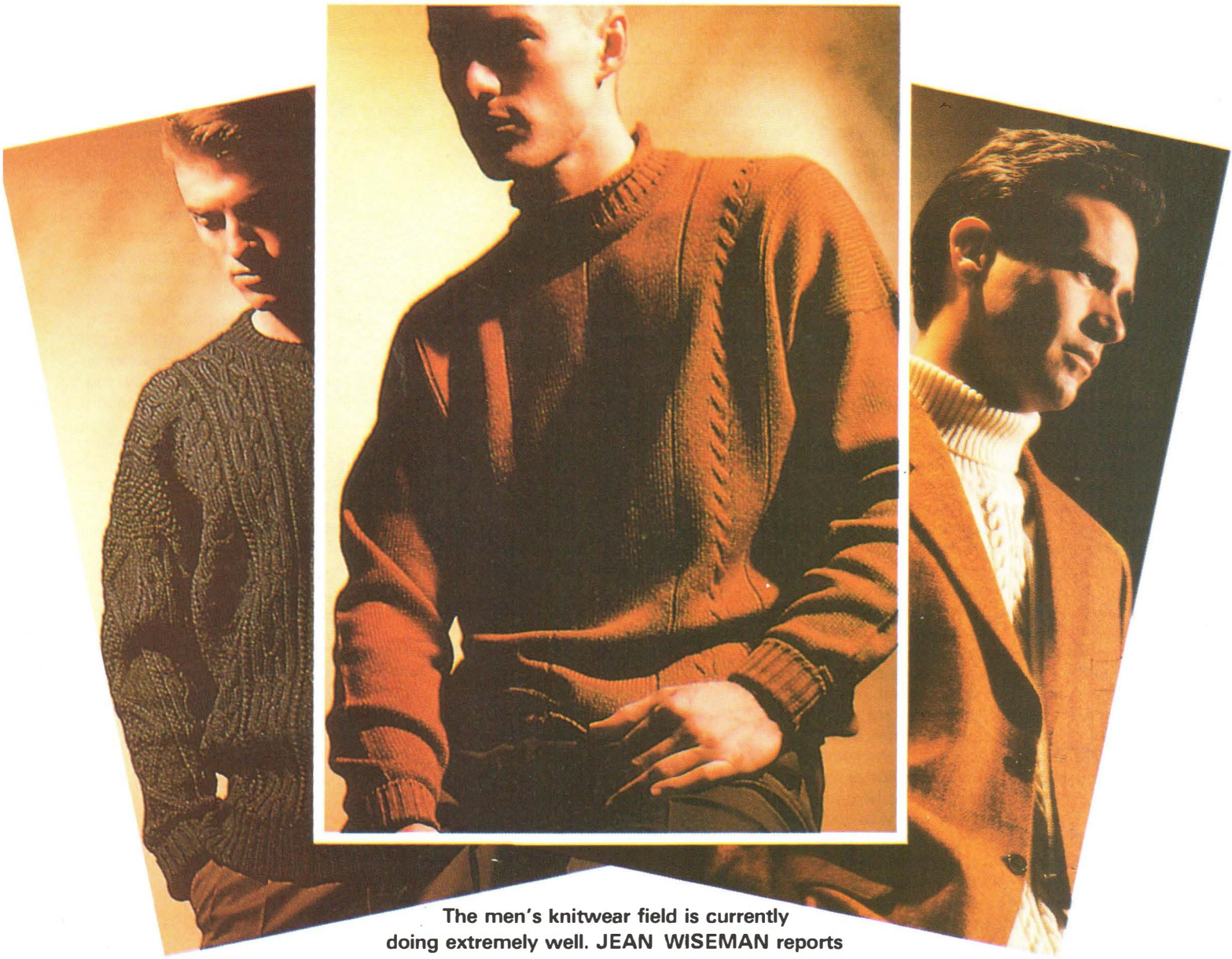
Knit up to the neckline shaping, when you will put needles on the left of '0' into holding position (or better still, knit down to A position which you will have to do if working in lace anyway). Decrease the centre neckline stitches, again better to use holding position or A position than casting off, and continue to shape the right side, reading the charter line both at the neck edge and the armhole edge (though this is probably straight at first) when it comes to the shoulder shaping — now you see the beauty of the charter, you don't have to remember to decrease six stitches at the armhole while decreasing every second and third row on the neck edge, the charter tells you what you have to do as you knit each row!

Next time we'll deal with the sleeves, raglans and how to even them and various other ideas.

Figure 2



Majoring on men –



The men's knitwear field is currently doing extremely well. JEAN WISEMAN reports

If knitwear has, perhaps, been in the doldrums, it is certainly back on the way up — and nowhere more so than in men's knitwear.

Sporting themes and personalities are dominant — and the general look is sporty with golfers, fishermen and polo players the most favoured emblems. World-famous knitwear specialist, Pringle, divides its ranges into four categories: Country Golf, Riverside, Moorland and Modern Classics. In further support of the sporting world, Pringle continues with its highly successful Faldo range as well as a Sports range with two facets of Abstract and Traditional Golf.

The IWS in its Woolmark Menswear Autumn and Winter Guide, speaks of refined fine gauge polo shirts, roll necks and cardigans with fully-fashioned finishings to replace the ordinary city shirt! They also speak of ethnic inspiration with folk Jacquard and Aran stitches combining in a rich melange of colour.

Knitwear, according to this authority, is relaxed, elegantly classic in deep subtle colours. Soft rusticity is muted in winter moorland colours and brushed Shetlands with a hand-made feel. Oversized artisan sweaters with a handknit look have tactile appeal — a feature said to be of primary importance in men's knitwear.

Rugged, tweedy knitwear is in vogue, and the long and comfortable cardigan is now worn as a jacket. Knits in many guises are now replacing the more formal items of clothing in a man's wardrobe!

For its Menswear Wool Colour Guide for Autumn/Winter '91/'92, the IWS offers six variations: Sculpted — includes soft stone greys through to graphite and charcoal, essential as ground and foundation colours, particularly in combination with blues; Enamelled — lustrous petroleum blues return in strength with powerful brights for accents and knitwear mixing with cooler metallised tones; Glazed — crystalline greens to mix with pales and neutrals for marbled and melange effects, highlighted with a complementary turquoise green; Engraved — rich, warm colours from deep burgundy to rusted and brick reds for mixing in sporty séparates and knitwear; Burnished — colours of heated and precious metals combine with oxidised greens, especially to develop iridescent and

Opposite page from left to right: ***Traditional Aran sweater from Lyle and Scott, Merino sweater from Johnstons of Elgin and Aran roll neck sweater from Barbara Fielding***

polished effects; and finally; Lacquered — the importance of marble and mineral tones to cool the warmer colours and for soft tonal mixes with greys and deep metallic blues.

On the subject of yarns, the prime messages are softness of hand and colour mix. Shetland type yarns are softened to give a sporty handle. Chiné, melange effects are in abundance. Precious fibre blends, with angora, alpaca, baby mohair or camel, enhance the natural aspect of wool, adding sophistication.

Rustic yarns are inspired by traditional hand-crafts, developed to give bulk without weight and while they are rustic to the eye, they remain soft to the touch blended with silk, slubbed cottons, angora or mohair.

Fine merino yarns make a contrast to the soft woollens utilised in various twisting effects such as multi-ends and cables. Cord and crepe effects continue with a 'sandy' handle.

Moving on more generally than the men's wear field, colour is set to make a big impact for spring/summer 1992! New fabrics produced by British weavers make use of dramatic and contrasting colour — and this will have a similar impact on yarns and knitwear.

Inspiration for the 'British Look' themes recently selected by the National Wool Textile Export Corporation's design committee came from Britain's rich cultural heritage and artistic achievements. **Craft** uses the irresistible charm of the delicate faded colours of antique and contemporary crafts: **Art** draws on a whole palette of colours from those used in traditional landscapes to the dazzling bold hues seen in modern art, while **Prose** incorporates the rich colours of leather-bound books, marbled end-papers and parchments.

At Fabrex, colours were again divided into groups — this time **Simplicity, Global** and **Vision.** Simplicity showed a yearning for honesty, purity and the 'real' elements, down-to-earth unadorned and untreated. The simple things in life and a return to basics with natural yarns and colours.

Global featured worldwide eclectic influences from South America to Africa, to urban city ghettos and street life. Sportswear influences were seen on casual wear.

Vision was a celebration of fantasy and optimism influenced by the media and TV, and the early '60s. Colours respectively in groups are: Fresh tinted neutrals with ecru, brown, bamboo green and corn; brown, terracotta and shades with a vegetable dyed mood — plus sky blue; and in group three, whitened brights, hot red and yellow. Warm and cool brights to be used in clashing combinations and combined with dark brown and grey instead of black.

If readers feel that women have been somewhat overlooked in this month's Fashion Trends, it is only because it has been necessary to redress the balance! But to even things up to some extent, our two illustrations show some of the trends now current in the women's wear field.

From Alice Hickling of Norwich we show a button-up cardigan with a colour-blocking abstract design, showing particularly clever use of contrasts. From designers and authors Jamie and Jessi Seaton, comes knitwear which is both exquisite and psychedelic. Roses are the number one motif for all fashion this season, and a particularly lovely example is the Seaton cardigan with beautiful rose motif shawl collar. Truly an inspirational piece of knitwear.

For both men and women, the knitwear outlook is equally exciting and colourful.

Above: ***Button-up cardigan from Alice Hickling***
Right: ***Natural Ease, Jamie & Jessie Seaton***

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PMK 7/91

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Selecting your market

Decide to whom you are selling advises ALISTAIR McDONALD

Ruby has a part-time business based on a domestic knitting machine. When she is busy a friend helps her out. She is a very good designer taking as inspiration local historical themes; her garments are quite special. She lives in a village some few miles from a small town in a remote area which is visited by tourists during the summer. She has many friends and relations in the area. She is both generous and greedy and she enjoys the reputation of being an exceptional designer. She sells to her friends and relations at 'special' prices, to a local shop at another price. She sells to tourists at the door at yet another price. When the local craft association, of which she is an enthusiastic member, has its annual show of work she sells at another price again. An agent gets orders for her from one of the bigger towns, at, yes, another price. She wonders why the local shopkeeper is annoyed. She cannot understand why her relations seem to ask for so many garments. She wonders why she sells nothing at the craft fair and why sometimes the other local knitters look at her somewhat askance.

Ruby has to get her markets sorted out. But first she has to ask herself what she wants from her business. Is it only a hobby? Is it a part-time occupation to bring in extra cash to the household? Does she want to develop a full-time business? Does she want to be known only as a designer? There is nothing wrong with any of these options but she is doing a disservice to her friends in the craft association and her local retail customer while she continues trading this way. She is also gaining a reputation for inconsistency in the local community.

If she can make enough garments, she can continue to supply all these various markets by adjusting her prices. For instance, when she sells to the public she should sell at the same price as the local retailer; she will not then upset the retailer and will make a handsome extra profit. She could exhibit at the local craft fair rather than sell.

There is always a problem with relations and friends and there are various ways of dealing with it. What is often happening is that friends have told *their* friends 'I can get that cheap; the knitter is a friend of mine and gives me a special price.' Firmness is the key word here. Explain that you are running a business and that you cannot afford to sell at a loss. Offer the garment as a gift. This puts the onus upon your relations — will they jeopardise the success of your business? There is a limit to the number of gifts even the closest relation will accept. Quoting a lengthy delivery date will seldom put someone off if at the end of the day they are going to get a bargain; the day for delivery eventually comes, usually when you are too busy with other urgent things to do. You are probably doing less harm to your business if you give a few garments away to relations and charge proper prices for everything else.

We can all learn from Ruby's situation. My advice to her would be — 'Decide to whom you are selling'. If to individuals develop that trade. Advertise locally that you sell from home. Use pamphlets in tourist spots, hotels, information offices, other non-competing craft businesses. Tourists will often buy from the workshop, one reason being that they are no longer taken in by 'Mill Shops' which abound in tourist areas and which are in reality retail chains. At the present nearly every area in the country is a tourist area. As well as the cathedral cities, historical buildings and beauty spots there are industrial towns near derelict mill towns, mining villages all promoting their heritage with businesses thriving on the spin-off.

If you are selling to the public explain to the local retailer that you cannot supply her and compete with her. Your frankness will be appreciated.

However, selling direct to the public can be unnerving. Many people are uneasy when dealing with the public — they are not salespersons. We have all seen the craftworker at a craft fair who is delighted to talk at length about their craft but diffident about selling their wares; yet that is why they are at the fair in the first place — to sell their goods. If this is you, take a tip from larger organisations, leave the selling to the specialists. Take a vivacious, outgoing friend with you to the fair and let them do most of the selling; offer them a commission on what they sell. Most of us know of someone who can 'sell ice to the Eskimos' — enlist someone like that. Remember that good presentation can go a long way towards a sale.

If you want to sell to retailers, as a first step cultivate the local shop and show your good faith by selling nothing direct to individuals. Tell the shopkeeper that you will pass any local enquiries to her. She will be pleased when people start coming to her shop at your recommendation and her confidence in you will grow. Remember that the retailer has many costs. If your garments appear in the shop at double the price you charged there is a very good reason for it; there is no point in the retailer pricing herself out of business. A mark up of 100% is not out of the way for fashion goods sold in a shop in a good shopping area, in fact double that is not unusual. It may well be that the 100% is quite modest. If you are happy with the price paid to you, you should not be concerned with what your customer eventually charges, especially if the garments are selling. Remember that once you have sold the garment it is no longer your property and the buyer can do what they will with it — even sell it at a loss during a sale and you don't complain then do you?

If you decide to sell to shops through an agent, support him. Remember that an agent earns nothing from you until the goods have been ordered, manufactured, despatched, invoiced and paid for. He may make many calls without receiving an order and must finance himself whether he is getting orders or not.

Try to go round with your agent to visit customers and learn what is wanted in the shops. By learning what is in demand, and what future trends are likely to be, you may well develop a special line for a particular customer which could keep you busy. Most established fashion businesses and the better boutiques know their customers and their needs. If you can fill one of these needs and establish a good relationship with the retailer you have found your 'niche' market. You may have only a few customers and still find it worthwhile to have an agent. He is relieving you of quite a lot of work and you can concentrate on what presumably you do best and what you enjoy doing — knitting.

> *"Marketing at the level of a craft business need not be expensive"*

There are more possibilities than selling to individuals or shops, of course. Many other knitting businesses look for extra production, sometimes only knitting but often complete garments. If you only want to knit and earn some pin money this is probably the best route for you. You will have no outlay for yarns and you will be paid regularly. However, I believe that most readers want a little more than this. They want to profit from their creative talents and technical skills.

A lucrative mail order trade can be built up but this is one of the most difficult areas to enter. Consider what you look for when you order from one of the glossy mail order catalogues; quality, value for money, quick delivery, perhaps easy terms. Can you offer all these? Also can you describe your garments adequately even with the help of a photograph? Added to all this can you afford the initial and continuing advertising and can you be

continued on page 60

More for the 6000

GRACE HAYWARD produces a two-colour tuck blanket for Electronics and advice on preparing cards for the card reader

Several years ago I used to enjoy teaching small groups of enthusiastic Passap Duomatic knitters. I was always amazed how far they would travel to spend a morning in the company of other Passap knitters, one even from Stirling in Scotland. She would have bed and breakfast nearby and travel back the next day. These meetings were very pleasant but time has moved on, and now there is much more help available all over the country for Passap knitters.

When we were discussing two colour tuck fabric I would knit a baby blanket size to illustrate the various teaching points. This bonus pattern appeared in *Knitting Machine Digest* about 1984 or 5 and was recognised as a good money spinner. Our Ed Hazel is now a confirmed Passap enthusiast and she reproduced the pattern in the October 1990 issue of *PMK*, for all the newcomers to Passap. Naturally the Electronic knitters are saying: 'And what about us? We too would like to make some profits.' So here is the pattern for you.

The blanket is knitted with Tech 147, and this is a good example of why you should try to understand the structure of the fabric you would like to produce. Tech 147 was used for the cardigan pattern in the April 1991 issue, and it was while I was knitting the cardigan that I realised I could adapt the Technique to use for the baby blanket. None of the accepted knitting techniques cover this fabric structure.

BABY BLANKET

MATERIALS

2/14 Brushed Acrylic.
160g in Col 1.
160g in Col 2.

COLOUR

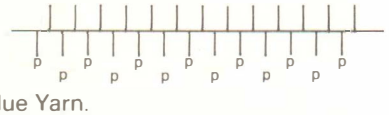
We used Blue (Col 1) and White (Col 2).

SIZE

87cm x 92cm.

Handle down. Blue or orange strippers.
Set 140 Ns on FB and 140 Ns on BB as shown in Diagram 1.

DIAGRAM 1



Blue Yarn.
Locks N/N SS 2, K1 row to left.
Locks CX/CX SS 3, K2 rows.
Locks N/N SS 4, K3 rows. Locks on right.

ELECTRONIC PROGRAMME

Programme		ENT
Erase		ENT
Cast on	1	ENT
All St Patt	NO	ENT
St Patt 'A'	147	ENT
Enl/Position	NO	
Test	NO	
All St Patt		ENT
Form	NO	
L.ND-90	70-	ENT
R.ND+90	70	ENT
Start cast on		ENT
Start Pos		ENT
Cast on	ABC	
St Patt 'A'		ENT
SX/GX	R Empty	
ENT,ENT	R Empty	

Follow screen but set the BB lock on AX (Locks AX/KX).
The pushers on FB have been selected automatically as Diagram 1. Listen for the buzz which sounds every 4 rows but please ignore the instruction on the screen for the back lock.
Instead follow these instructions.
When the pushers on the FB are alternating WP, RP, WP, RP etc the back bed lock is set to AX. Col 2, K4 rows.
When the pushers on the FB are in a straight line at WP, the back bed lock is set to N. Col 1, K4 rows.
RC000. K to RC 688 in pattern.
Cast off as follows:
Trans sts from FB to BB.
Leave Ns on FB in WP. SS 5¼, K to the left.
Lower FB. With the orange 1x1 tool draw the knitting towards the FB so exposing the proper sts on the FB. Starting on the right, crochet each stitch into the next from right to left. Sts are left on the Ns until the row is complete. Carefully remove knitting from the machine as follows. Close the beds, push the Ns up to their highest point and then holding the knitting from underneath the machine, pull the Ns down to RP, so releasing the knitting.

TO MAKE UP

Sew in ends and if you wish, sew on a motif.

Many of you admire the patterns in the *Passap International Model Books,* but have difficulty understanding the instructions, and especially how to mark the cards for the reader. Cards are too expensive to waste and you do need to feel confident that you know what you are doing when tackling a new design.

Talking of cards, costs and profits, a firm in Hull called 'Wise Choice', 517, Hessle Road, Hull HU3 4UD, telephone 0482 589950 supply excellent cards, price £3.50 for 10.

This month I thought I would concentrate on the lovely four coloured parrot in the *Children's Collection.* The parrot is draw on three cards, one for each colour. That doesn't present a problem unless your sight is poor, in which case enlarge them on a photocopier. Passap presume that you will know how to finish preparing the cards and this is where the problems arise. If you are unfortunate enough not to have received much tuition on the card reader and preparing your own patterns, you may find this area of the machine is where you could do with some help. I will do my best though it is easier face to face.

First of all ink the cards as shown. You will notice that Card A3 is 47 rows high, plus 1 row extra to obey the rule. Ink the far left column and the right column one square more than the height of the parrot, 48 squares altogether. This is the largest shape so Cards A1 and A2 must also have their columns inked to row 48. For 3 and 4 colour knitting, cards must all be the same size when you ink the columns. Even if one card has only four squares inked for one colour, it must still have its columns inked to match the largest piece of the picture.

Now we will turn our attention to the width of the cards. They vary from 17 sts to 23 sts wide. To make sure they are completely scanned from left to right, ink one square level with the top of the right hand column (square 40 on the 40 st card). Without this square the reader will probably reject the cards as not being the same size.

I have knitted the parrot in order to write these instructions, so I am sure the reader will now accept the cards.

The programme actually enlarges the cards x2, which creates a pretty large parrot, suitable for a large teenage sweater, or a fun loving adult.

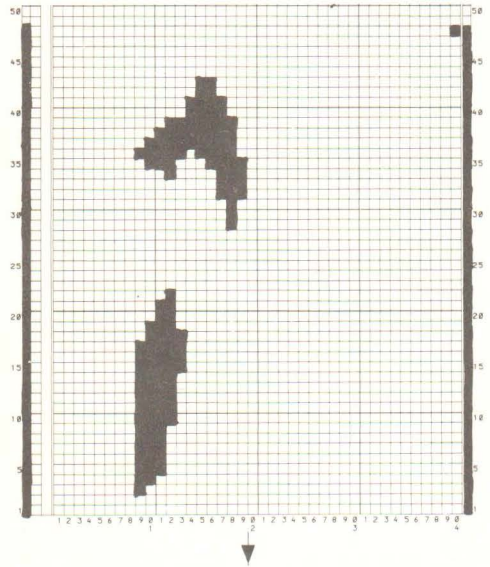
If you want to try the parrot on a child's sweater first, knit it as it is but move it to the right by 10 sts to centre it. As it is, it comes up in the left hand 20 sts of a 40 st repeat. If you are not sure how to move the parrot 10 sts to the right, then set the sweater on the machine with 10 sts more to the left of centre than to the right. That should work.

When knitted the parrot is looking towards the left. You may decide to knit a pair of parrots looking at each other. In which case in the programme say yes (ENT) to Direction E→∃ ENT. Direction OK. NO. E ⟶ E ∃ ENT. Direction OK ENT.

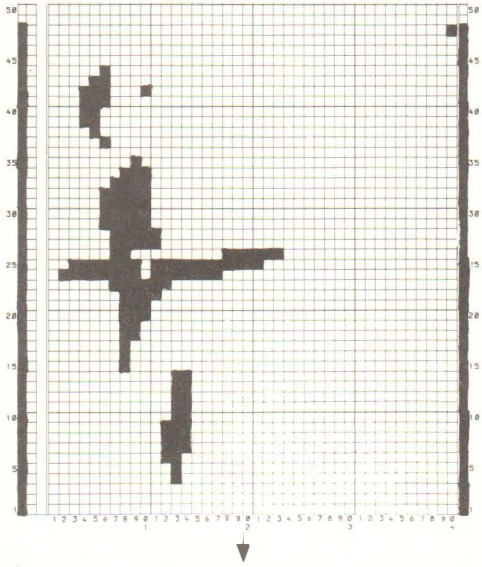
On page 17 the pattern refers to the parrot being 384 rows high. This is in its original form before enlarging. My parrot measures 33cm using 2/14 brushed acrylic. Under the heading Fig II Front it refers to 752 rows in height. This is obviously when it is enlarged. I personally would cut and sew the neck rather than shape as the pattern suggests, but that is your preference.

The *Children's Collection* has some

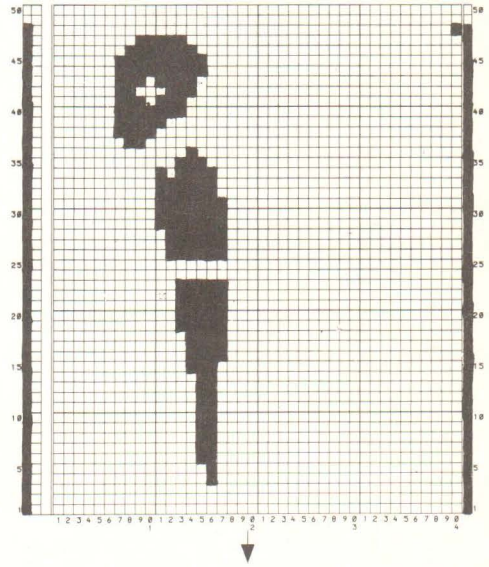
CARD A1



CARD A2



CARD A3



lovely ideas for sweaters and you can learn such a lot from these ideas, whether you knit for children or not. So often these collections go out of print and are then not available. Treat yourself if you see it locally or at the shows. Price £6.75. *Model Book 52* is now available price £5.20.

I hope you'll be reading this on the beach in brilliant sunshine — not knitting weather but perfect for dreaming and planning, and enthusing over future projects. I'm sitting in front of my computer with the central heating pumping and my thickest cardigan on. It's almost freezing in May!

Hints and chat from ANDY LEVICK

First this time, the latest *Passap International Pattern Book No. 52* is available from your local dealer. A lot of patterns including the fabulous glittery jacket which I first saw on the video of the Denver International Fashion Show 1990. This is a most beautiful jacket and would go exceptionally well with a little black number. Whilst on the subject of the Denver show there were a lot of super Passap garments shown and if you get a chance to see the video, please do so, it is well worth it (ignore the puerile commentary, concentrate on the garments!). A little bird tells me that the next British/American Expo will be at the Atlanta Hilton and Towers, Atlanta, Georgia, and is scheduled for the 28th, 29th and 30th August 1992. A case of book your hols now ladies and gents.

Grab it

Some time ago I had trouble with my Deco when the tail end of the yarn I was using and which was being held in the clip provided, got caught in the Deco as it passed across. Needless to say, it damaged the Deco selectors (those parts which look like hockey sticks in white plastic) and it had to go to Doctor Passap to be repaired. Now I hold the yarn ends in a magnetised bulldog clip which is attached to the metal leg of the stand and below the Deco itself, out of harms way. I know several people who have had the same experience, so forewarned is forearmed.

Coming shortly

Talking to Tony Bramwell the other day and pumping him for information, as ever, I learned that Eileen Metcalf is working on some more of those pattern sheets and they will be available soon. I have always been a fan of Eileen's patterns (you will recall that there was a pattern of hers in May *PMK*) I will give you an update when I get some more information.

Deco cards

At the last count I had 296 cards in great disarray and stuffed into a drawer. Then a friend of mine, a regular Mary Method, bought me a series of loose leaf ring binders (obsolete from her office). Now I have the cards installed in binders in categories eg animals, Fair Isle, geometric, scenic etc and they are on a shelf out of harms way.

Designer Collections

The *16 plus Collection No. 6* from *MKN* is now out and costs £3.95 from your local stockist or newsagent or direct from Litharne Ltd. There are two Passap/Pfaff patterns, a sweater for the Duo 80 and a jacket for the E6000. There are two more patterns in the *Designer Collection No. 22*. I was however disappointed to see that there were no patterns for our machine in the *Baby Collection No. 7*. I cannot believe that there are no babywear designers in our ranks. With this in mind, I have taken it upon myself to take the lead and produce a baby pattern here and there. First one next month if there is room in the magazine. Who knows, it may work up to be a *PMK* Layette and onwards to a collection.

Whilst writing this, I am awaiting delivery of a cabin for the garden in which 'the knitting' will be housed. I have been installed in the largest bedroom but I have outgrown it (what is new!) so having ruled out a portacabin or mobile home (because of the planning regulations) the only solution was a bus or a cabin. A bus I fear might have been a bit obvious in this area of 'outstanding natural beauty' (no not me!) even if painted environmental green. I do know someone who has converted a bus to a knittery, so it's not that outrageous. Anyway a cabin it is.

Last this time, a new pattern book from Amberyarn. *Duomatic Designs Book 1*, designs for Duomatic and 6000 knitting machines by Sue Clifford. This really is a very nice pattern book with 20 patterns for all the family for Duomatic machines and with a small section of hints and tips and the patterns have been converted for the eletronic machines. All the garments use the Amberyarns and (here I go again) all the adult garments are knitted in chest sizes up to 50". I particularly like the Aran influence, but there again having a very strong Irish streak, why shouldn't I? There are so many variations of what I call psuedo-Aran that you could even make your own arrangement of pushers to create, on the same needles, your own design. It is a very good addition to the Passap bookshelf. Try it. If you cannot get it from your local stockist, write to Amberyarn, Dockmills, Dockfield Terrace, Shipley, W. Yorks BD17 7AW and while you're at it, send for their yarn fringes, there is a good range of colours in four and three ply and Ambergora is my favourite. Thank you Gideon for your assistance.

Must away for now. Keep knitting our way,
Andy L.

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.....

Serial Number .....**Date of purchase** .....

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This coupon is worth £2 off the regular price of £11.99 (incl p&p) for Webster's Fashion Art Pack. To take advantage of this offer, just complete the coupon and mail it with your cheque or credit card details to Webster's Punch at the address given below. This coupon must accompany an order, only one coupon per order. Please allow up to 28 days for delivery.

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KEYTO KNEAT KNITTER AND BENCH

This coupon is worth £20 off the normal advertised price of £195 (inclusive of carriage on the UK mainland) of a **Keyto Kneat Knitter and bench**. To take advantage of this offer, just complete the coupon and mail it with your cheque or credit card details to the address given below. This coupon must accompany an order, only one coupon per order. Please allow up to 28 days for delivery.

Please specify finish: ☒ Teak ☐ Walnut

☐ I enclose £175 as payment for my **Kneat Knitter and bench**

☐ Please charge my ☐ VISA ☐ ☐

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.....

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Send to: Keyto, 8 Halliwell Industrial Estate, Wapping Street, Bolton BL1 8DN (Tel: 0204 491515)

HURRY! THIS OFFER EXPIRES JULY 31, 1991

FORSELL

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To the Dealer:

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- ★ **Brother**
- ★ **CYS**
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- ★ **SDL Ltd**
- ★ **Wendy Phillips**
- ★ **The Yorkshire Mohair Mill**
- ★ **Websters Punch**

and many more

Each and every month we'll be featuring a selection of goods. All you have to do is clip the coupons and follow the instructions to big savings.

Watch for more great CASH COUPONS in next month's issue

BROTHER AUTHORISED STOCKISTS ONLY

£25 OFF!

Save £25 on the purchase of a

BROTHER KH900 KNITTING MACHINE

This coupon entitles the bearer to £25 off the price of the Brother KH900 Knitting Machine at any authorised dealer in the UK mainland only. One coupon per machine.

This coupon is valid until July 31, 1991.

This coupon is worth **£2** when you purchase

WEBSTER'S NEW 'FASHION ART'

a pack of six 'glue' based paints
RRP £11.99, with cash coupon only £9.99
including FREE fashion art package

Just send this coupon with your order to Webster's and save. See the back of this coupon for details.

Offer expires July 31, 1991

KEYTO

Summer Offer

SAVE £20

on a Kneat Knitter and bench

(see reverse for details)

Forsell

Save 25p on a cone of NEW 2 ply SUPER COMBED COTTON

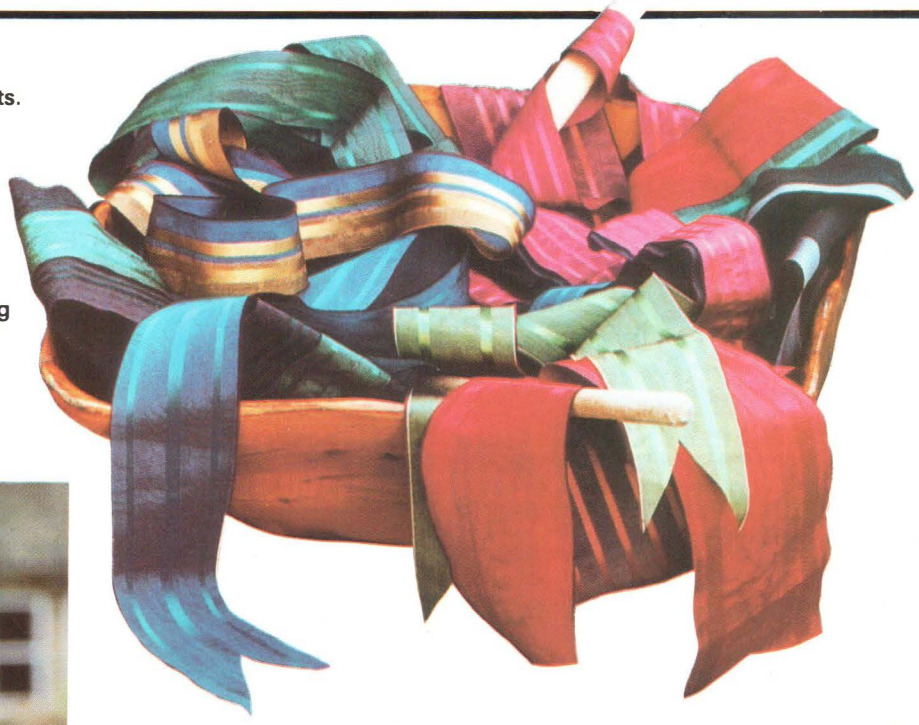
available in 20 shades

This coupon entitles the bearer to 25p discount off the price of one cone of Forsell 2 ply super combed cotton yarn at any authorised dealer in the UK only. One coupon per cone.

This coupon is valid until July 31, 1991.

Profitable Machine Knitting **brings you the best and brightest new products and ideas of interest to the machine knitter.**

Ribbons provide a great means of attractively trimming knitted garments. Panda has just introduced new polyester satin prints, polka dots and new plain fashion shades — but it is the new authentic tartans which are expected to make the news! A silk taffeta ribbon collection has been launched by Borderline, this has many household applications, as well as being attractive for garments. For more details contact Borderline, 1 Munro Terrace, London SW10 0DL. Tel: 071-823 3567. A selection of widths retail between £7 and £24 a metre.



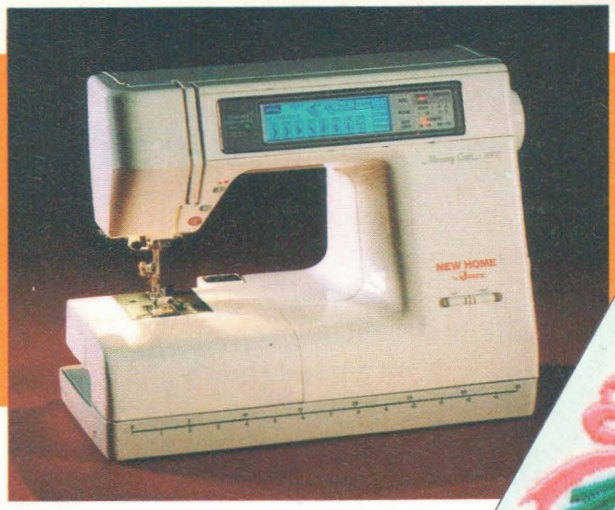
Our man's sweater is the Wightwick Manor Jumper - a design from the timberwork of Wightwick Manor near Wolverhampton (featured on page 7 of the ***National Trust Mail Order Catalogue)*** *price £45 at the time of writing and available in small, medium, large and extra large sizes. For a catalogue or further details, contact the National Trust (Enterprises) Ltd, Heywood House, Westbury, Wiltshire BA13 4NA. Tel: 0373 826826.*

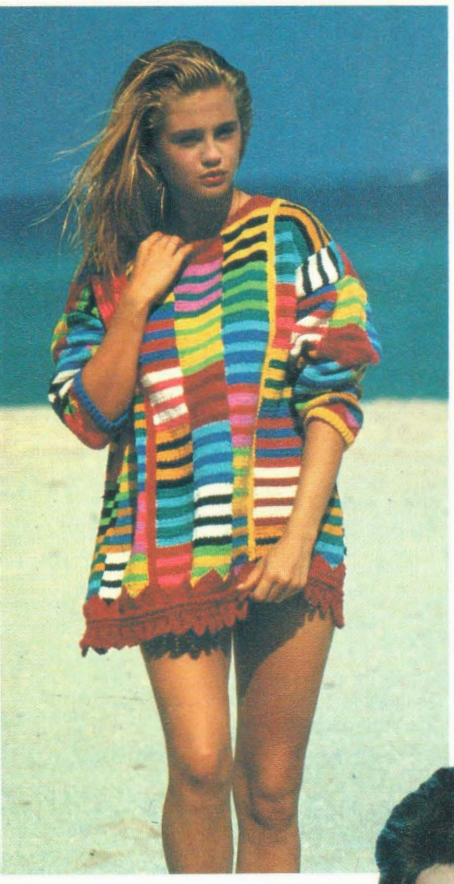
This month's 'Freebie'

This month we have a very practical and useful 'Freebie' on offer! If, like many people, you find yourself 'knitting yourself' into a garment, sleeve protectors are the answer! La Riviere has given us 12 pairs to offer, each worth £2.50 per pair. To enter our draw, send a postcard with your name and address marked 'Sleeve Protectors', to Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS, to arrive not later than 31 July 1991. For more details, contact La Riviere, 67 Bartholomew Road, London NW5 2AH. Tel: 071-267 2712.

Horn, well-known for its knitting cabinets and benches — has now launched Scrivo Plus, a range of writing bureaux which have additional functions — providing accommodation for computers, sewing machines, typewriters and other technical equipment. Beautifully designed, the Scrivo Plus range is something of a luxury, but would be a great addition for the active business woman.

New Home has produced the ultimate sewing experience with its Memory Craft 8000CE which can create an embroidered satin-stitch motif in five colours at the touch of a button! Fully computerised, this sewing machine has 182 stitch patterns in its memory. For more information and stockist details, contact the New Home Sewing Machine Co Ltd, Cromwell Road, Bredbury, Stockport, Cheshire SK6 2SH. Tel: 061-430 6011.





Rowan's *Book No 9* features the bold and bright colours of Miami Beach as its inspiration, and it's full of great handknit designs which would also be of interest to machine knitters. We feature the Cusco design by Annabel Fox, which was knitted in Rowan's Handknit DK Cotton, Den-M-Nit and Fine Cotton Chenille. *Book No 9* costs £3.95.

Two new videos on linking have been launched by Hague Linking Machines. These are *The Hague Linker with Diane Bennett* and *Ruth Wood on the Hague Linker*, both at £14.95. These very informative videos would make great showing at a club evening. For further details contact B Hague & Co Ltd, 45 Mile End Road, Colwick, Nottingham NG4 2DW. Tel: 0602 870031.

Gütermann Dekor is a glitter paste available in nine colours in tubes which you can use with a paintbrush or your fingers to create decorative effects. Because not everyone is creative and may need ideas from which to copy, a book as been produced — *Dekor Designs* by Heather Long, published by Search Press at £2.50.

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Saturday: Closed

FOCUS KNITTING, 4 Elm Court, Crystal Drive, Sandwell Business Park, Smethwick, Birmingham B66 1RB.

Computer update

Arcaknit is an Archimedes computer program that has been designed to enable the transfer of sprites to the 940 and 950i Brother knitting machines as knitting patterns to be transferred back to the computer as sprite files, for viewing and editing as required. It is also possible to use any previously designed material on the PPD that has been saved to the Brother disc drive. You can design your own patterns using, for example, Paint, supplied on the applications disc with the Archimedes computer. This package is one of the many art/graphic packages available for use on the Archimedes computer that can be used for designing your own patterns for use with the Arcaknit (one screen pixel is equal to one stitch on the machine).

Using most of the art/graphic and utility packages available Arcaknit can support imports from scanners, video digitisers and translated images from many other computer systems. These sprites can then be converted by Arcaknit into patterns for use on the Brother 940 and 950i knitting machines. All Arcaknit needs is a sprite no greater in size than the 200 stitches wide and 998 rows high limited by the knitting machines, it will also support the full use of the 98 patterns memory within the Brother knitting machine.

For further details please contact SummerSoft on 0638 742884 for further details.

HUNTERS OF BRORA

We received a letter for all knitters informing us that T M HUNTER has now been renamed HUNTERS OF BRORA. We are reminded that Hunters are spinners and their yarns are from genuine stocks produced to their own high standards and quality. For further details contact Hunters of Brora Ltd, Sutherland Wool Mills, Brora, Scotland KW9 6NA. Tel 0408 21366.

CITY AND GUILDS CREATIVE STUDIES

Greenhill College in Harrow was one of the first to take up this Machine Knitting Course in 1988. It is now in its fourth year and is offering the course again to new applicants in the autumn. This course has become very well established with a high success rate. Places are not dependent on local residency, so students living outside the Harrow area who are willing to undertake a journey may still be successful in gaining an entry to this stimulating and imaginative class. Tutor Sybil Kenton will again be leading the course and will be happy to answer any questions from anyone wishing to extend their skills either for professional development or personal fulfilment. For further information contact the A C E Office 081-422 2388. Greenhill also offers Adult Education Classes for both beginners and more experienced students. Workshops with specific themes are being planned for next autumn.

CHIPPENHAM TECHNICAL COLLEGE

Chippenham Technical College in Wiltshire, runs City and Guilds Machine Knitting courses (new in September 1991). Also, short evening classes for beginners and intermediate will recommence in September. Contact Heather Akers on 0249 444501.

CITY AND GUILDS IN YORK

City and Guilds Machine Knitting Course at York College of Art and Technology, starting in September, tutor, Pam Spooner. For details contact Mrs W Goodwill, School of Community Studies. Tel 0904 704141 ext 255.

MORE MACHINE KNITTING IN YORK

Brenda Ellis wrote to us with details of her lessons for next season starting in September. Brenda says that the last season was very successful with students producing some excellent work and making her very proud of them. Details are as follows:

Machine Knitting, Saturday 9.45am-11.45am Primary School, Stamford Bridge, York.
Machine Knitting, Thursday, 7.15pm-9.15pm. Woldgate School, Pocklington.
Machine Knitting, Improvers, Monday 9.30am-11.30am Folk Hall, New Earswick, York.
Machine Knitting Knitleader Course, 5 week course starting September, Tuesday, 2pm-4pm Folk Hall, New Earswick, York.
Machine Knitting, double bed colour changer. 5 week course starting January 1992. Tuesday, 2pm-4pm, also Folk Hall.

For further details contact Brenda Ellis, 32 Chestnut Grove, New Earswick, York YO3 4BU. Telephone 0904 762255.

ANNE KENT WORKSHOPS IN SURREY

Anne Kent, one of our own top designers, will be holding the following workshops in Warlingham, Kent.

1. Design your own punch-cards. Saturday 1st June and Saturday 7th September.
2. Necklines and neckbands including cut and sew. Tuesday 10th September.
3. Sizing your garment accurately. Saturday 31st August.
4. Knit a sideways sweater in a day. Tuesday 18th June.
5. Punchcard techniques and hand tooling. Saturday 19th October.
6. Pockets (a large variety). Saturday 28th September.

All courses are 10am — 3.30pm and cost just £15. For bookings and further information contact Anne Kent, 28 Quail Gardens, Selsdon Vale, S. Croydon, Surrey CR2 8TF. Telephone 081-657 5740.

SUMMER SCHOOL AT SUFFOLK COLLEGE

Machine Knitting Know How, a course for the machine knitter who already has some basic machine knitting skills, on mastering some of the 'gadgets' available for knitting machines. The tutor is Karen Fox, the course is July 8-12 and the fee is £66. For further details contact Suffolk College, Rope Walk, Ipswich, Suffolk IP4 1LT. Tel 0473 255885 or 226628 Ext 434.

AN IMPORTANT LETTER

Dear Madam,

I have had an interesting and frustrating experience which others may learn something from, could you include the following for me please.

Trying to get a City and Guilds Machine Knitting Course is difficult enough, but getting a Kent College to offer me access in my wheelchair has proved impossible — BUT Tandridge Adult Education in Bletchingly, Surrey, brilliant, they moved the class into an accessible room as soon as I phoned them. Also, Harlow College in Essex, they have full facilities for the disabled. Judging by the amount of wheelchairs I've seen at knitting shows there will be a few disabled people contacting these two colleges. If any Kent college principals or tutors read this page please take note, there are some students you could have had. You've certainly lost me to one of them. Thanks to Mrs Pindad at Bletchingly and the two Janes at Harlow.

MARCH WINNER

The lucky winner of the Brother Electronic Knitting Machine was Mrs E D Smith of Craighill, Barrhill Road, Dalbeattie DG5 4JB. Congratulations to Mrs Smith (she didn't really believe us when we phoned!) and many happy knitting hours.

ACCENT ON DESIGN

Hastings Machine Knitting Club hold their 10th Seminar 'Accent On Design' on 12th and 13th of October at Claverham Community College, Battle, East Sussex. Events include speakers John Allen, Nina Miklin and from Brother, Jackie Marklew. Master Classes include John Allen, Janet Nabney, Gwen Merricks, Ann Brown, Irene Krieger, Iris Bishop and Wendy Fisher. A special workshop on beading will be held by Stanley Levi. The familiar fashion show and static displays will be there as always. Tickets include morning coffee and afternoon tea and lunches are bookable in advance. For details and bookings contact Mrs C Meek, Hillrise Cottage, Catsfield, Battle, East Sussex TN33 9BB.

Motor to the rescue

by Greta Thompson

In a recent issue of *PMK* we asked for some help for a disabled knitter and the response has been tremendous. First-hand experience is always the best help and here we have some from a great friend of *PMK*. Watch out for more from the same source in future issues.

As long as I can remember, knitting and sewing have been a part of my life. In 1979, I became severely disabled by rheumatoid arthritis with irreversible results.

Over the next decade I tried many times to use my knitting machines but was unable to work them. My thoughts went to buying a motor but without being able to see one, I dared not do so. In March 1990, I had the opportunity to see a Brother 950i with ribber plus motor working and was so impressed I bought all three by trading in my old machines plus quite a lot of my savings.

Life took on a new meaning for me, the therapeutic effect was terrific. The most important features about the power motor are that it has count down and sensor which stops the machine instantly if the yarn runs out or there is an obstruction. The power unit is a necessary addition to the knitting machine for anyone who is physically handicapped or has difficulty pushing the carriage.

There are days when I am not well enough to do anything at all, but the pleasure that it gives me when I can outweighs all that.

To be able to use the ribber, I invented a gadget for fixing the cast on combs, it was crudely made but worked. February of this year proved to be a good one for me. *PMK* accepted a simple pattern of mine to be published shortly and PDB Engineering is now marketing my gadget for other knitters. If any handicapped person with a problem concerning their knitting machine would like to write to the editor of *PMK,* I will try to help if I possibly can.

Here is a useful tip for all knitters, but especially handicapped ones. For this you need a Brother cast on comb with bar. To replace the cast on comb when knitting a long length in rib, replacing stitches for neckband or changing from knitter to ribber. Place cast on comb on lap (your feet must be raised a little off the floor or the comb will slip off). Teeth with wire IN, facing you, lift bar and pull knitting through towards you as far as it will go. Carefully replace weights and let knitting hang down. No more split stitches by pushing comb through work. Before starting to knit... check that all is well.

Greta's invention – the Easi Ribber Cast On Comb Fixer – is available from PDB Engineering mail order price £5.95 + 80p p&p. Write to ***PDB Engineering Ltd, 51/53 Robert Street, Northampton (Tel: 0604 35937).***

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Only £110.00 + VAT per person (residential) or £64.00 + VAT per person (non-residential)

MKN and PMK are pleased to announce that a weekend learning experience for machine knitters is being held on Saturday, September 7 and Sunday, September 8, 1991. Six well-known MKN/PMK editors and feature writers will be giving teach-in classes; you may attend four of these six classes during the weekend.

The instructors will be:

GLORIA AYRES: Gloria, editor of several MKN Collections, including the **16 plus Collection,** will be teaching **Pattern Alterations for Perfect Sizing.** A must for all non-standard sized people.

CAROL CHAMBERS: Carol is editor of the Baby Collections and writer of the popular, instructive **Learn to Knit with Carol Chambers** series. Carol also writes a regular monthly instructional feature in **Machine Knitting News** and will lecture on **Improving on the Basics of Machine Knitting.**

PETER FREE: Many readers who attend the Knitting and Needlecraft Exhibitions will have seen Peter's lectures on cleaning the knitting machine. Peter will be going into more detail at the Teach-in where his lecture will be entitled **Maintenance and Care of the Knitting Machine (all makes).**

IRENE KRIEGER: Irene is one of the country's leading authorities on Passap and Pfaff knitting machines. She is a regular, popular contributor of both patterns and articles to MKN. Join her to learn **Hand Manipulated Stitches on Passap and Pfaff machines.**

VIV PAIN: Viv is the editor of **Patterns Galore**, our sewing magazine, but is also the inventor of the Machine Knitter's Design Board. She has designed several garments for MKN and PMK and has also written articles for both magazines. Her lecture will be entitled **Designing Your Own Intarsia Charts.**

HAZEL RATCLIFFE: Hazel has been a popular celebrity in the machine knitting world for many years but, more recently, has become well known as the editor of the magazine **Profitable Machine Knitting.** Why not join Hazel's lecture on **Knitting for Profit** and learn how to get more from your knitting.

The teach-in will be held in one of the halls of residence at the University of Birmingham. There is a choice of weekend — residential or non-residential.

The residential course commences with supper on the evening of Friday, September 6, and includes two nights' accommodation, all meals until Sunday afternoon and two days of tuition.

The non-residential weekend includes tuition, morning coffee, lunch and afternoon tea on both days (Saturday and Sunday).

Each class will be limited to 25-30 students so a maximum of only 180 MKN/PMK readers will be able to attend this weekend. Make certain that you are there by completing the booking form below and sending it, with your remittance to the address shown.

IMPORTANT Please state your order of preference for all six classes (1-6) and we will do our best to meet your requirements but it may not be possible in all cases to provide your first four choices.

Maps, timetable, etc. will be sent to successful applicants with confirmation of booking.

If you only wish to attend with a companion (or companions) please staple the relevant booking forms together and indicate whether single or twin rooms are required.

BOOKING FORM

Please reserve me a place on the MKN/PMK Teach-in.

Name: .....

Address: .....

.....

Postcode: ..... Telephone No: .....

I enclose a cheque/PO for £ ..... for the residential weekend/for the non-residential weekend (delete as applicable) made payable to Litharne Limited or debit my credit card Access ☐ Visa ☐ Amex ☐

No ..... Signed .....

Expiry Date .....

CLASS PREFERENCE:

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Carol Chambers ☐

Peter Free ☐

Irene Krieger ☐

Viv Pain ☐

Hazel Ratcliffe ☐

(State Numbers 1-6 in boxes in order of preference)

Please tick where appropriate:

I require a single room ☐

I require vegetarian meals ☐

We require a twin room ☐

I am disabled and would have difficulty with stairs ☐

The knitting machine I use is a

1. ..... (make)
2. .....
3. .....

Send to Litharne Limited, FREEPOST, PO Box 9, Stratford-upon-Avon, Warks CV37 8BR.

BOOK NOW TO MAKE SURE YOU DON'T MISS OUT!

Out in front

From pupil to teacher — ANGELA GORDON describes her first nerve-racking machine knitting class

Welcome to my first Adult Education machine knitting class. It is Monday evening and I am in the middle of pre-departure preparations, in other words checking everything is loaded into the car whilst at the same time swallowing a tablet to cure the headache which I am sure is caused by first class nerves!

This class is an intermediate one and six of the students are already known to me, they had all been part of a small beginners class that I taught at home. You would think that I need not be nervous as I would only be meeting six strangers.

I arrived at the school forty five minutes early, only to be told that I must not arrive for classes more than twenty minutes before the starting time because the caretakers were concerned by the wet floors. The neighbouring area Principal had specifically asked me to arrive at least an hour before to deal with late enrolments etc! Oh well, since I was here I could go to my class anyway. Thank goodness! At this stage I did not know quite how long it would take me to set up my machine, let alone arrange the classroom, collect the register and put myself in order.

My classroom was at the other side of the school to the reception and a rather difficult place to find for the first time. I had my daughter with me (she attends the school) so that she could guide students to the room. I positioned her in the entrance with my heavy duty poster announcing the fact that she was the guide to the machine knitting class.

Off I went with my knitting machine and tool box, five trips to the car along with fights with the double doors into the school and I had everything into the room (the space between each set of doors, which are very heavily sprung, is less than the length of a knitting machine, so manoeuvring is quite difficult!).

I had seen the classroom before, so I knew just how I would arrange it. By the time I had dragged all the tables and chairs around to allow adequate seating around the machine, I was exhausted. Sit down and clamp the machine in place whilst I recover!

I had the machine set up and my lesson plans and handouts laid out neatly on the desk ready for the first arrivals. The register showed that the class was full (twelve students) and that we had a waiting list already. Here come the first students. Good, I know them so I can practise my welcome on them. I have ready my questionnaire so that everyone can start by filling this in and we can then discuss future lessons. Everyone is arriving at once, together? Never mind, get everyone filling in their questionnaires and try to put names to faces when I collect them!

A quick count whilst they are all writing reveals that I have fourteen students in my class. Have I purloined some from the upholstery class next door? No, they are all for machine knitting, but two have not yet enrolled, they had come along hoping to join the class and I had ushered them in and handed them a questionnaire — must be the nerves. I told them that they may stay for this class, but then must join the waiting list.

Right are we all sitting comfortably? A quick check of my lesson plan and... lets begin with introductions — myself, the course plan and then the students. That went all right but there are a few puzzled looks, why? Tell the students where the loos are and what to do in case of fire.

Collect the completed questionnaires and complete the register at the same time — helps connect names with faces!

A quick glance at the questionnaires and all becomes clear, it was my description of the course that caused the puzzled looks. I have four beginners in this class. Panic sets in! How do I cope with this situation? Take a deep breath and try to work out how this has happened and what to do about it.

All right let's be logical, we have a waiting list which may be partly beginners and partly intermediate, so why not try to organise a second class? Fine, but for now everyone wants to learn something tonight! Well we learned in our training that many classes are run with mixed ability groups, but not normally by a mainly demonstration method of teaching and after all, those teachers are prepared for their mixed ability groups!

I quickly decide that my planned lesson must be modified to cope with both levels. I can teach the beginners how to cast on and off and the intermediates how to add a third colour to a motif in between. The first half of my lesson went along those lines and worked reasonably well I think! During the coffee break I had a talk with the Principal whilst my students had a friendly chat. We arranged for another evening class for the beginners if there were sufficient numbers.

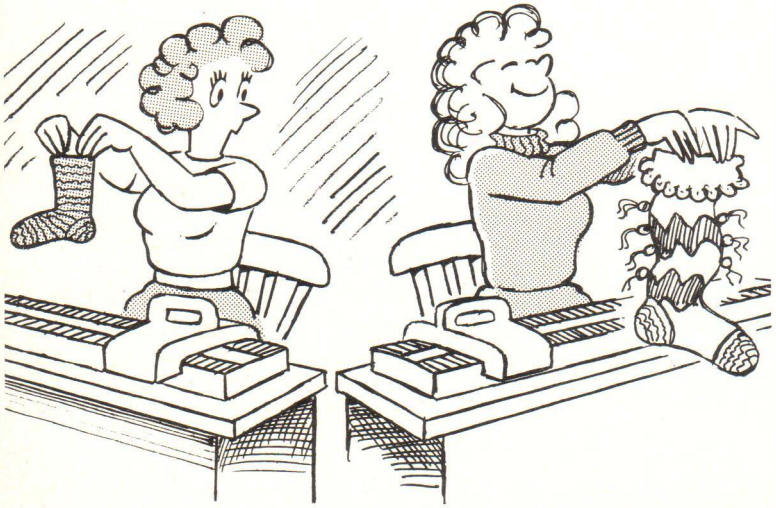
It now seemed quite reasonable to ask the beginners to bear with us whilst we discussed future intermediate lessons — after all, they could have another lesson on Thursday! Everything is now in order for me to prepare the intermediate course and lesson plans, so we will have another demonstration. This time increasing the 24 stitch repeat by manual selection and another method of casting on and off. I finished off with a demonstration of a few variations that can be achieved with card three and yet more cast ons and offs.

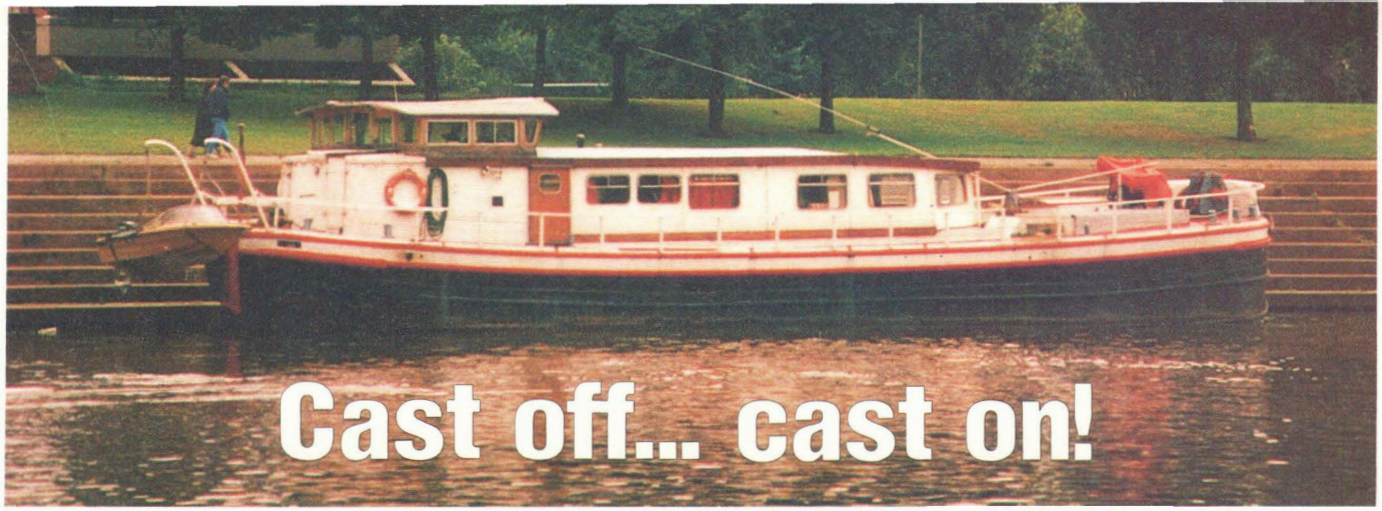
Pass round the handouts (instructions for adding the third colour and increasing the pattern repeat), run through of the homework and what everyone requires for the next lesson and the class was over.

Chat with remaining students whilst packing up, deliver register to office, fight my way through those doors and I am at last in the safety of my car! Once home I (like a good teacher who has just completed her City & Guilds Teachers certificate) write an assessment of my first class. Should I pack up and run now, or will my nerves see me through the rest of this week's classes?

Looking back on this class now, I find the situation quite humorous, but at the time I felt quite ill. Both classes did run quite successfully and many of the students have become friends with whom I often laugh about that first night. The only other problem I encountered in my first week was in my morning class. A lady who had never used her machine at all before that first class was going out for lunch and had not worn a cardigan. Yes, you have guessed it! She was quite put out that she had not managed to complete a cardigan at her very first two hour lesson!

I hope that you have enjoyed attending my first class, and that yours will run just a little smoother!





Cast off... cast on!

All aboard for a fabulous knitting weekend on LINDA HALL's luxury river barge!

Linda Hall is not only a knitter of great experience — she is also a woman with imagination. Her ability led her to start a mobile knitting school, while the decision to hold it aboard a luxury motor cruising boat must go down to pure inspiration!

Her interest in knitting began with hand knitting, which in her early youth, expanded into knitting for friends and family. Her obsession grew towards colour Fair Isle, but as she was then working full-time, she found less opportunity to be creative.

As a medical secretary her career led to an interest in computers and programming at advanced level, so when she considered buying a knitting machine her choice turned, not surprisingly, to the Brother Electronic 950. Poor health obliged Linda to retire from work, and she then turned all her time and energies to electronic machine knitting — having already bought a number of accessories plus a further machine and garter carriage.

By this time, Linda was producing a number of patterned sports sweaters. Linda had designed 'boating jumpers' for herself, her husband and daughter in the summer of 1989, and when cruising on holiday on the barge, she was constantly asked by fellow boaters and lock keepers where these jumpers had been purchased.

Since that time, Linda has received orders from people all over the country who wanted personalised garments. Her sporting themes have included tackle fishing, golf, tennis, judo and much more; one of her latest projects has been to design knitwear for a radio control car club which she and her husband organise and run. As her husband also flies radio-controlled aircraft, she has produced motifs for other model flyers — plus an array of skirts, jackets, suits, children's and baby wear.

Originality is the keynote of Linda's output, and through her Art and Design Course (City & Guilds), she has found an added fascination for pattern creation from nature — and she finds plenty of inspiration from her river surroundings.

Her insatiable interest in machine knitting and subjects associated with knitting have led to dyeing her own yarns using vegetable dyes, and this topic can be incorporated into her weekend courses.

Linda gives freely of her time to her guests who are encouraged to develop their own creativity looking at such resources as birds, plants, architecture and much more. To advance in creative knitting, Linda encourages guests to look for new design ideas and then translate them into their own media — i.e. colour, texture, stitch type and shape — and "What better location than the seclusion of a riverside weekend to concentrate solely on our kindred obsession?" says Linda.

Linda's weekends can be slanted to any level of ability and she supplies helpful information sheets on the Brother electronic machines. She is also compiling her own notes on original designing for machine knitters, starting with finding resource material, plus a step-by-step guide through various techniques and media to develop the completion of an original stitch pattern. One day, time permitting, she hopes to have all this published as a book.

Her barge, formerly a grain barge, was converted into a luxury motor cruising boat in 1980, and that is where she decided to set up a 'mobile knitting studio'. She delights in meeting other knitters and being mobile, can extend her facilities to knitters in other areas.

During August when she takes her own holiday, Linda will be visiting York on the River Ouse, and she would welcome contact with any knitters in York, because she is "never on holiday from my love of knitting".

Linda's courses of tuition are divided into areas such as machine instruction, combined knitting techniques, applied knitting, different ideas for knitbands and creative designing stitch patterns. Tuition is on a one-to-one basis, and apart from in-depth learning, most guests have something of a holiday.

Linda has developed a unique knitting studio using her own lifetime addiction to machine knitting, and her very considerable talents in imparting knowledge to others — a real success story. We are more than delighted to be able to offer two of these lovely weekends to readers in one of our easy-to-enter competitions.

WIN A UNIQUE KNITTING WEEKEND WORTH £95 COURTESY OF LINDA HALL

Two wonderful weekends on board a barge on the River Trent are waiting to be won! Linda Hall, a highly experienced knitter, has converted her barge into a luxury motor cruising boat which incorporates a 'mobile knitting studio'. Besides a weekend of tuition on a personal basis, the prizes also include a river cruise, fishing, satellite TV, luxurious accommodation in a 'Master Cabin' complete with bath, toilet and bidet — plus full board. There's an abundance of wildlife and scenic countryside in the area, while for a small supplement (not included in the prize) a visit to yarn mills can be arranged.

Linda is an original designer of knitwear and is currently involved in a City & Guilds Design training (Pilot Scheme) and is able to 'gear' the weekend to individual requirements at any level, but also including electronic machine knitting and creative design.

All you have to do to win one of these truly fabulous weekends is answer three simple questions:

1. **Where is the barge moored?**
2. **Into what has the barge been converted?**
3. **What would be the normal cost of the knitting weekend?**

Write your three answers on a postcard, listing 1, 2 and 3, then add your name, address and telephone number and send your entry to: 'Barge Weekend Competition', Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS, to arrive not later than 31 July, 1991.

RULES OF ENTRY

The prizes will be awarded to the senders of the first two correct entries drawn after the closing date.
The competition is open to all readers resident in Great Britain and Northern Ireland only, except employees (and their families) of Litharne Ltd and Mrs Linda Hall.
The prizes must be accepted as offered. There will be no alternative cash or otherwise.
The decision of the Judges is final and no correspondence will be entered into.
Entries arriving after the closing date or not complying with the rules will be disqualified.
The prize winners will be notified and the results published in a future issue of **Profitable Machine Knitting.**
Winners will be required to make their bookings and arrangements with Mrs Linda Hall. Winners can, by arrangement, bring a friend or partner — not, of course, included in the prize.

● For further information or bookings, please contact Linda Hall at 8 Edmond Grove, Hucknall, Notts NG15 7TH. Tel: 0860 293349 (mobile).

In holiday mood

Two separate single motifs knitted at the same time feature in this design for electronic or 24 stitch punchcard machines. If you have never used this technique before here is your chance to try, writes ROSALIE DAVIS

I've designed another Unisex sweater for you this month — as mentioned in previous articles, good for those who knit for profit as you can aim at both the ladies and men and so double your selling potential. Matching garments will no doubt always be popular with couples wishing to show their togetherness, so plenty of scope again this month! As two sweaters can be made from the two cones of Tweedknit, the second one could be made using red for the welts and cuffs.

Although at first glance you may think our 'Sailing Boats' sweater is designed only for electronic machines, because there are two separate single motifs knitted at the same time in some cases, in fact it is just as easy to knit this design on a 24-stitch punchcard machine. If you have never tried this technique before, now is your chance to try! This also applies to all the electronic owners who have yet to explore the possibilities of using both A and B facility (and I know from my visits to the knitting clubs around the country that this amounts to quite a few!).

Just as with the electronic machines, more than one single motif can be knitted at the same time on the punchcard machines, by using more than one set of single motif cams. As their purpose is to indicate which set of 24 needles and single motif is to be knitted over, it follows that this need not be limited to one. It is important, however, to have at least one block of 24 needles between the two single motifs to allow for the change-over of the contrast yarns. In order not to have long floats on the back of the work between the motifs, a separate ball of contrast yarn is used for each motif. Therefore, you would knit with one cone of main colour and two smaller balls or cones of contrast yarn, as the same main colour remains in feeder 1 (or A) throughout and just the contrast yarn is changed between motifs. After the machine has been set for the two single motifs, thread the contrast yarn in feeder 2 (or B) as usual, knit the first single motif that the carriage comes to on the needlebed, when you are certain all the needles to be knitted in the contrast yarn have been passed, remove the contrast yarn from feeder 2 (or B), thread the contrast yarn from the second ball before reaching the second set of needles to be knitted for the second motif. Leave the machine threaded thus to the end of the row, as you will need the same combination of main and contrast yarns for this particular single motif on the return row. Therefore, the contrast yarn is only changed once on each row, between the motifs. In order to avoid holes at the edges of the single motifs, wind main colour yarn up the outside edges of each motif as usual. This takes a little longer than knitting just one single motif, but is well worth the extra effort in order to achieve a more interesting garment.

If preferred, just one single motif could be knitted each time, of course, omitting the second motif over the needles to the left of centre on the first pattern row and the motif over the needles to the right of centre on the last (fifth) pattern row. This will still give a diagonal line of sailing boats, without the second single motifs at the bottom and top of the sweater.

There are several variations using the 24-stitch sailing boat motif, in addition to the original diagonal line of boats. The sailing boat could be used as a repeat pattern, with perhaps just one or two pattern bands on the sweater, for example, immediately above the welt and/or on the third stripe. This would give a row of blue boats on the red stripe above the welt, then a plain blue stripe, another row of blue boats on the next red stripe, with a plain blue then a plain red stripe before the thinner stripes at the top of the sweater. The sailing boats could be used for a repeat pattern on all the five wide stripes, of course, with either the three plain thinner stripes at the top, or with another row of boats instead, as each wide stripe consists of 36 rows, the same as the three thinner stripes of 12 rows each (this is not a coincidence, in case you may be wondering!). Don't be tempted to reverse the sailing boat motif though, unless you want the wind to be blowing in different directions on each pattern band!

If you wish to lengthen the sleeves, thinner stripes of 12 rows each could be added either above the welt before the commencement of the wide stripes, or at the tops of the sleeves. Each stripe of 12 rows will add approximately 3cm to the overall length. Similarly, should you wish to lengthen, or indeed shorten, the sweater itself, these thinner stripes could be either added or omitted. If you wished to keep some thinner stripes on the sleeves in any case, to complement those on the back and front, the fourth wide stripe at the top or the first wide stripe at the bottom (nearest to the cuff) could be replaced with three thinner ones. Alternatively, one of the middle wide stripes on the sleeves, eg the second or third one, could be replaced. An interesting effect would be to knit a single motif sailing boat over these three thinner stripes, alternating the contrast and main colours as necessary.

If the same colour were to be used for the main colour, for example, royal, and red were to be used for the sailing boats throughout, keeping the original diagonal design for the boats, this would also be very effective and quicker to knit, as there would be less time spent on colour changes. Ribs could be the same as the main colour and just edged in the contrast yarn, or edged in the main and knitted in the contrast colour.

If preferred, the sweater could be knitted with the standard round neck instead of the original ribbed slash neck. However, the latter is very easy to knit, obviates the need to spend extra time on the neckband, is very easy and comfortable to wear and very much suits garments with a nautical theme.

A lady's summer top could be made by knitting the front and back following the pattern instructions and adding ribbed cuffs along the side edges, approximately 8in (20cm) each side from the shoulder seams. A good guide is to pick up three stitches for every four rows knitted and knit the ribs using the same tension as the neck rib. Depth of the rib is not so important and can be narrow or wide according to preference.

Whichever version of the 'Sailing Boats' you decide to knit, the ribs could have two or three fine stripes of two rows each in the main colour as well as the original edging.

I hope you will enjoy producing my 'Sailing Boats' design, particularly if you have yet to try this technique of knitting more than one single motif at the same time, as once mastered, this will open up a whole new range of creative possibilities. See you next month with something very different to the last two nautical designs. Hope you're having a good summer so far!

"Matching garments will no doubt always be popular with couples wishing to show their togetherness"

'Sailing Boats' Unisex Sweater

DESIGNED BY ROSALIE DAVIS

Illustrated on page 24

Hopefully summer is here and the order books bursting with summer requests. Our 'Sailing Boats' unisex sweater is ideal for leisure wear, whether it be sailing, walking the dog or just looking good.

MACHINES
These instructions are written for 24 stitch or electronic standard gauge machines with ribber.We used a Brother 950i with ribber.

YARN
Bramwell Tweedknit 4 ply.

FIBRE CONTENT
47% Cotton, 45% Acrylic and 8% Nylon.

COLOUR
We used Grenadier (MC) and Royal (A).

STOCKISTS
If you have any difficulty in obtaining this yam, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

SIZES
To suit bust/chest 86(91-96,101-106)cm.
Finished measurement 104 (116,128)cm.
Length 68cm.
Sleeve seam 44cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Tweedknit 4 ply.
1 x 500g cone in MC.
1 x 500g cone in A.
Small amounts in red and royal 4 ply yarn.

MAIN TENSION
28 sts and 39 rows to 10cm measured over st st (tension dial approx 7·).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 44.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

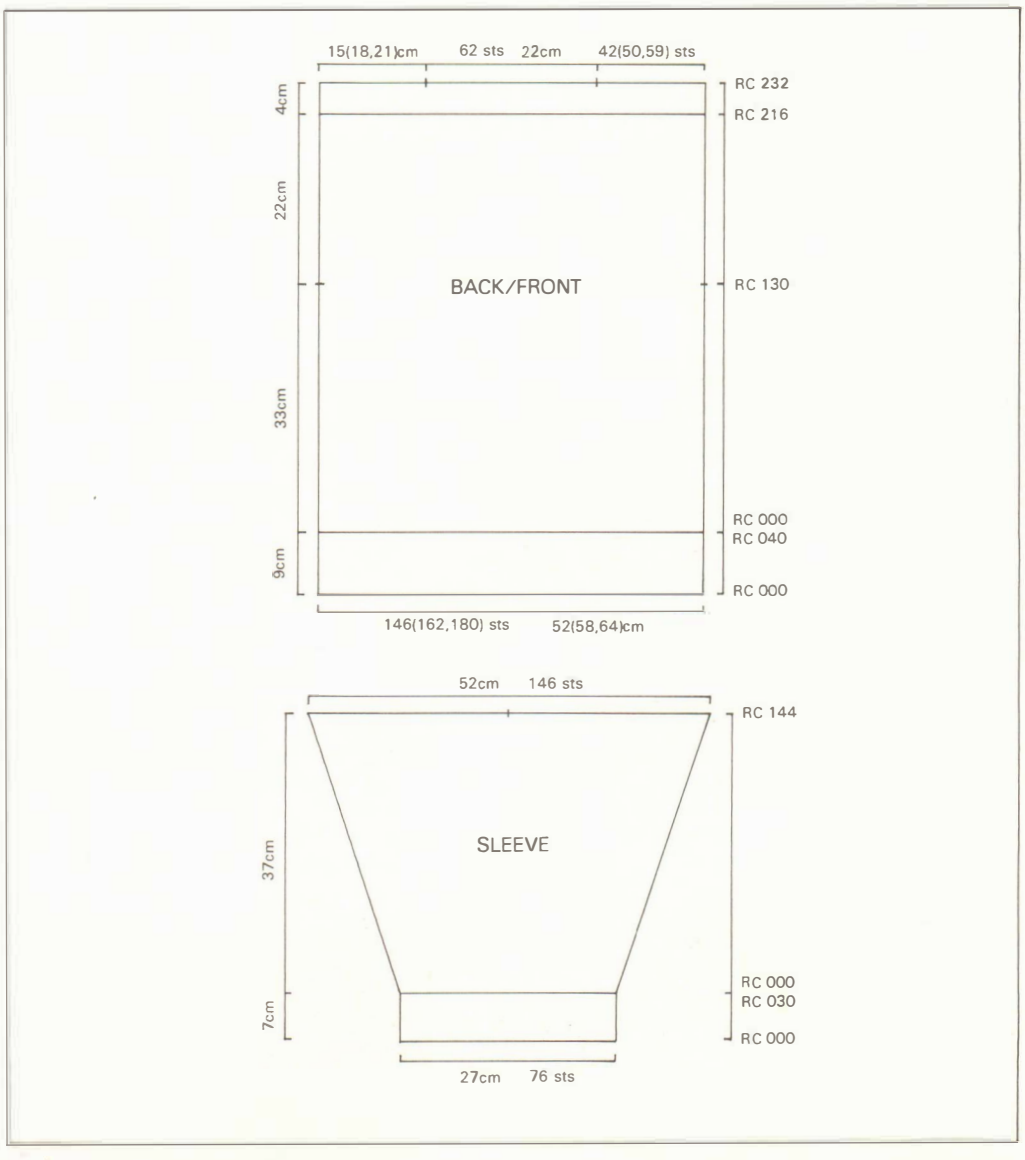
PATTERN NOTE
24 stitch machines: Where there are two motifs knitted at the same time, set machine for single motif and place two sets of single motif cams on the needlebed in required positions.
Electronic machines: Where there are two motifs knitted at the same time, use A and B facility.
All machines: Use two separate balls of contrast yarn, one for each single motif. After knitting the first motif, remove contrast yarn from feeder 2 and thread contrast yarn from second ball before knitting second single motif.

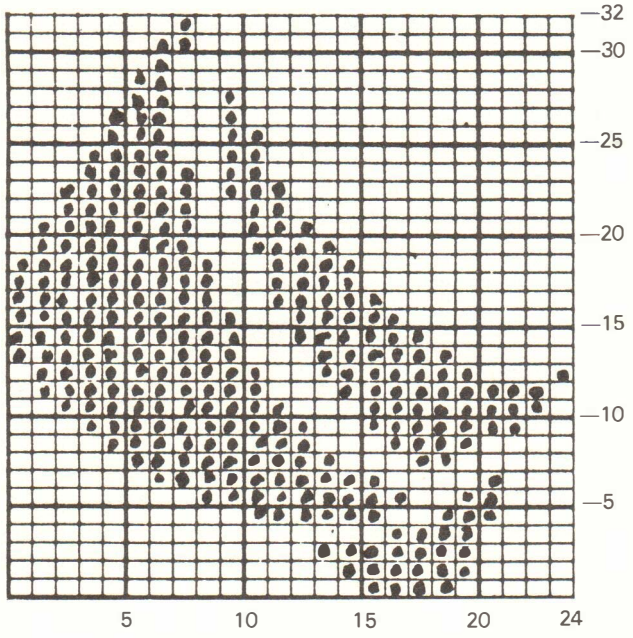
BACK AND FRONT ALIKE
Using MC, cast on for 1x1 rib 146(162,180)sts. K3 tubular rows. RC000. Using A and MT-4, K to RC40. Trans sts from FB to RB. RC000. Using MC and MT, K1 row. Set machine for single motif over Ns 38-61 R of centre and Ns 61-38 L of centre. K1 row to select Ns. Thread A in feeder 2. Set machine for Fair Isle and K to RC36. Using A, K1 row. Set machine for single motif over Ns 13-37 R of centre, K1 row to select Ns. Thread MC in feeder 2. Set machine for Fair Isle. K to RC72. Using MC, K1 row. Set machine for single motif over centre 24 Ns. K1 row to select Ns. Thread A in feeder 2, set machine for Fair Isle. K to RC108. Using A, K1 row. Set machine for single motif over Ns 37-13 L of centre, K1 row to select Ns. Thread MC in feeder 2. Set machine for Fair Isle. K to RC144. Using MC, K1 row. Set machine for single motif over Ns 61-38 L of centre and 38-61 R of centre. K1 row to select Ns. Thread A in feeder 2 and set machine for Fair Isle. K to RC180. Using A, K to RC192. Using MC, K to RC204. Using A, K to RC216. Trans sts for 1x1 rib. Using MC and MT-3, K to RC244. Mark 31st st either side of centre and cast off.

LEFT SLEEVE
Using MC, cast on for 1x1 rib 76 sts. K3 tubular rows. RC000. Using A and MT-5, K to RC30. Trans sts from FB to RB. RC000. Using MC and MT, K to RC36. Using A, K1 row. Set machine for single motif over centre 24 Ns. K1 row to select Ns. Thread MC in feeder 2 and set machine for Fair Isle. K to RC72. Using MC, K to RC108. Using A, K to RC144. *At the same time,* inc 1 st at each end of ev 4th row, 36 times. 148 sts. Mark centre and cast off.

RIGHT SLEEVE
Work as given for left sleeve to RC36. Using A, K to RC72. Using MC, K1 row. Set machine for single motif over centre 24 Ns. K1 row to select Ns. Thread A in feeder 2 and set machine for Fair Isle. K to RC108. Using A, K to RC144. Mark centre and cast off.

TO MAKE UP
Sew in loose ends from single motifs. Block and carefully press pieces omitting welts and cuffs. Join shoulder seams to markers, attach tops of sleeves to main part matching centre markers to shoulder seams. Join side and sleeve seams. Give final press on seams.





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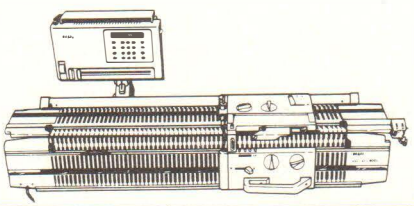

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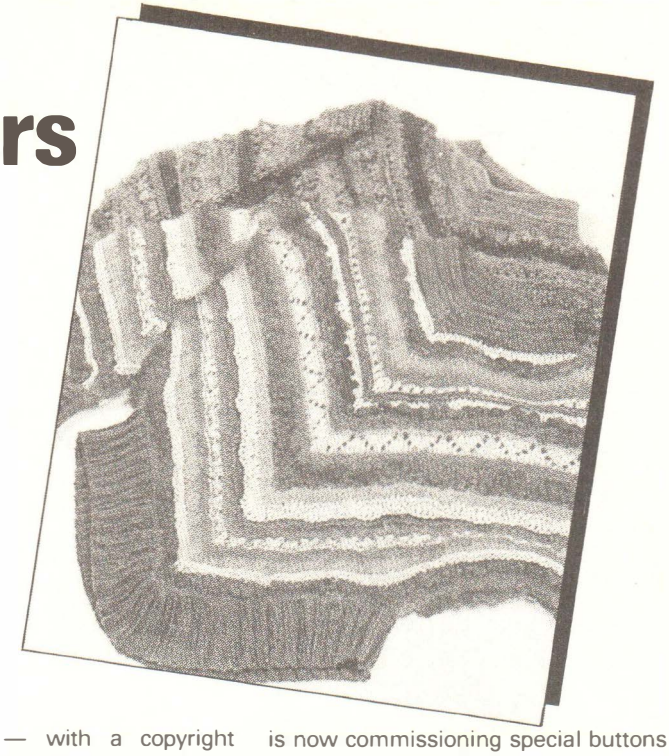
'Ideal' profit-makers

Craft fairs provide the livelihood for many exhibitors who show a refreshingly individual approach to the problem of selling knitwear. JEAN WISEMAN reports



RIGHT: *Hand knitted loose fitting sweater in 'Reflections' mix 'n' match yarn textures, with unusual chevron shaping. Knitted all in one piece on circular needles. One size fits up to 40"* bust. **20th Century Yarns.**

The Crafts Exhibition — part of the Ideal Home Exhibition — was strongly represented by profit-making knitwear companies, and those with allied products.

Elaine Habkirk sold a few garments which paid for her knitting machine — a chunky Brother 260. She developed two classic styles — one for a jumper and the other for a jacket which she made up in mohair from A.C. Wood. From her first Craft Fair orders flooded in and she has her own 'signature' of garments with large appliqués back and front. She now relies on jackets only — fully lined with self or contrast and costing between £50 and £80.

By enormous contrast, the World of the Inca came all the way from Peru to exhibit a range of hand-knitted sweaters, jackets, hats and leggings in undyed Alpaca and brightly coloured sheep wool Fair Isle designs. Prices are amazingly cheap and competitive because labour in Peru is not costly.

On the other hand, By Jove Knitwear offers the most luxurious of hand-knitted mohair coats in exclusive designs costing around £250. Joan Lee also offers machine knits for which she uses both a Brother and a Knitmaster machine. The full-length coats — with a copyright pattern — are offered as an alternative to fur coats or for evening wear, and business was brisk at the Ideal Home.

Andru Knitwear features a machine knit kit in Alpaca for the reasonable price of £35 or with Italian silk — £45.50, and sells Italian silk for a skirt for £49. A further kit for a chunky three-quarter length jacket in 100% wool costs just £45.50. Andru is selling fine spun silk especially for shawls, wedding and christening gowns — in ivory only — at £5.50 for 50 grams.

A trend which I first saw in Paris is for knitwear combined with fabric. Aspidistra shows knits with fabric panels — woven or corduroy — allied with fabric skirts for £79. This firm takes orders at Craft Fairs but also runs a Saturday shop in London.

Children were by no means overlooked at this Craft Fair. 'Mo' Smith of Creative Design in Knitwear has garments uniquely designed to suit your own requirements either by hand or machine. Her 3-D sweaters with teddy bears and fluffy horses' heads are a delight, and the famous 'Owl and Pussycat' in their boat would bring happiness to any young wearer.

Wendy Fisher from The Wendy House is now commissioning special buttons to match her appliqués — shells are one of her newest designs, but she will shortly have a new catalogue with some 50 new items.

A name new to me — which may well be known to some of our readers — is that of 20th Century Yarns, which has a most beautiful range of yarns which can be used for both hand and machine knitting, and which can be used to create individual results.

The 'Reflections' range worthy of note incorporates some 30 beautiful shades available in a variety of interesting and luxury yarns almost too numerous for mention here. The Spring 1991 Reflections shade cards including a yarn card and catalogue of pattern kits is available for £3.50 or the catalogue on its own costs £1. Both are refundable on a first order over £10. A card of plain Shetland colours costs £1 and a large sae is requested.

If the knitwear business has experienced some difficulties in the last few seasons, these 'Ideal' profit-makers seem to belie the fact, and almost unanimously they declared that they would be back at the Craft Fair Exhibition next time round.

CONTACT LIST For enquiries.

Elaine Habkirk, 7 Bustler's Rise, Duxford, Cambridge CB2 4QU (0223 835471)

World of the Inca, Roma Brown, 51 Fleet End Road, Warsash, Southampton SO3 6JH (0489 583227)

By Jove Knitwear (Joan Lee), 30 Osborne Grove, Shavington, Nr Crewe, Cheshire CW2 5BY (0270 663067)

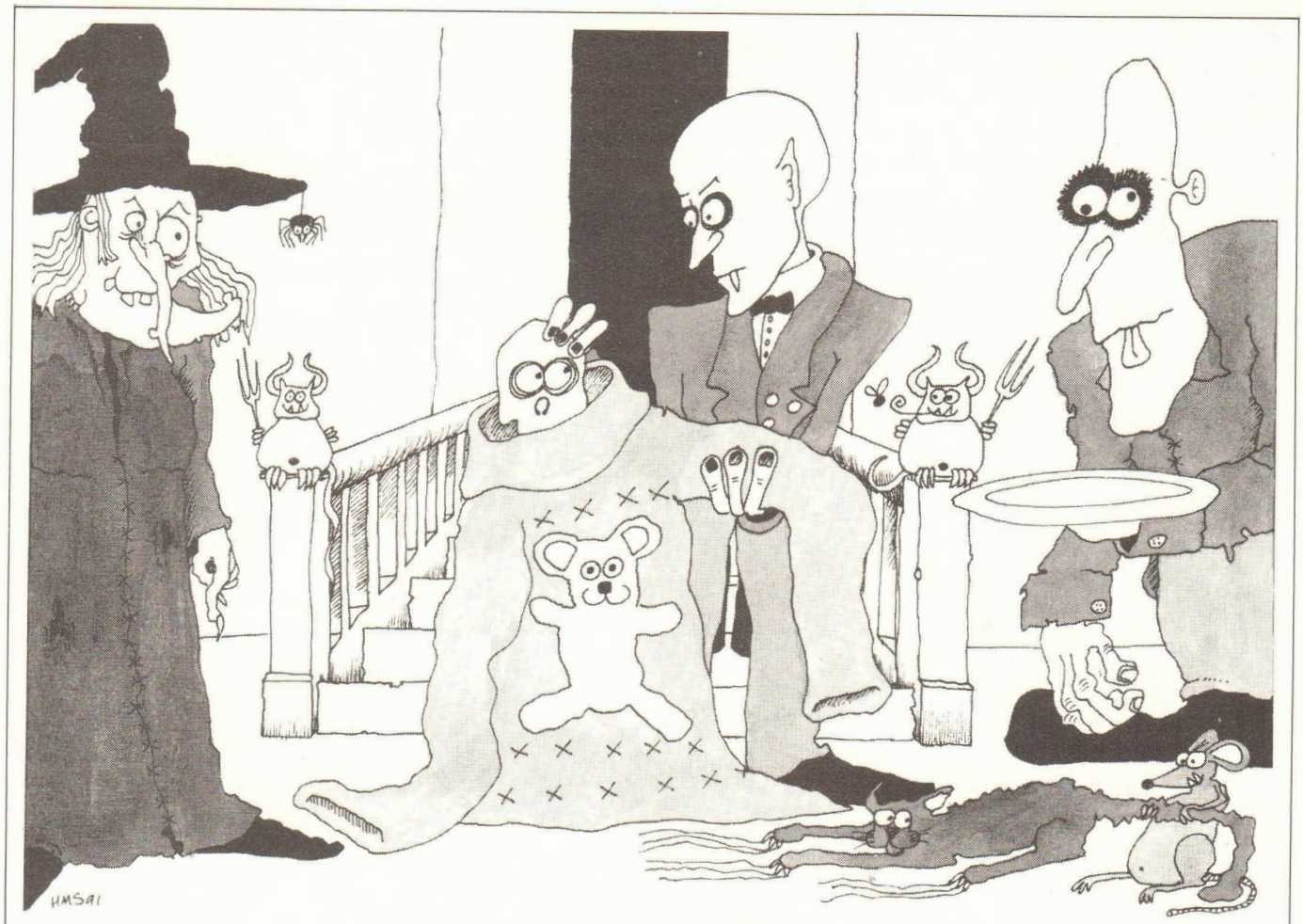
Andru Knitwear (Mrs A Chapman), Low Cross Street, Brampton, Cumbria CA8 1NP (06977 3927)

Aspidistra, 41 Pembridge Road, London W11 (071-229 5360)

Creative Designs ('Mo' Smith), 7 Mossfield, Cobham, Surrey (Cobham 64074)

The Wendy House, (Wendy Fisher), 7 Berry Lane, Longbridge, Preston, Lancs PR3 3JA (0772 783236)

20th Century Yarns, The Red House, Guilsborough, Northants NN6 8PU (0604 740348)



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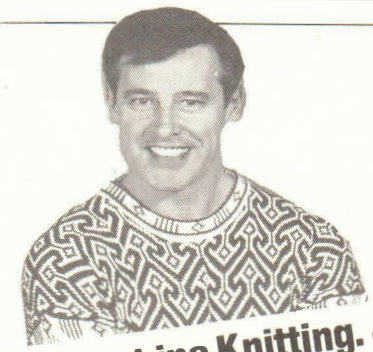

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PMK 7/91

Easy-to-knit Top in Larger Sizes

DESIGNED BY ANNE KENT

Elegance in larger sizes with this lovely summer top. Ideal for the holidays or for a special evening out.

MACHINES
These instructions are written for all standard gauge machines.

YARN
Yeoman Grigna 2.

FIBRE CONTENT
65% Viscose, 35% Acrylic.

COLOUR
We used Turquoise (MC).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 31 High Street, Kibworth, Leics LE8 OHS.

SIZES
To suit bust 101.5(106.5,112, 117,122,127)cm.
Finished measurement see diagrams.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Grigna 2.
1 x 500g cone in MC (first 2 sizes).
2 x 500g cones in MC (other sizes).
A small amount of 4 ply for bands (preferably with wool content so that it can be pressed).

MAIN TENSION
31 sts and 57 rows to 10cm measured over st st. Tension swatch washed and dried but NOT pressed (tension dial approx 4 on a Knitmaster 700).
Tension must be matched exactly before starting garment. The 4 ply tension is based on this tension so that MT+3 would be T7.

ABBREVIATIONS
See page 44.

NOTE
Please read through the pattern before starting to knit as there are alternatives given for neck and sleeve bands. All bands are knitted in 4 ply. Grigna is the main yarn. Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK AND FRONT ALIKE
Using WY cast on 94 sts at extreme right edge of machine (for back and left for front) K a few rows. CAR. Using MC and MT.
SLEEVE SECTION
RC000. K to RC 101(97,93,89,89, 89) (CAL back, CAR, front)
FIRST SHOULDER
RC000. Cast on 104 sts using 'e' wrap method. K to RC 109(115,121,129,135,145).
NECK SHAPING
RC000. Back, cast off 8 sts at right. Front cast off 40 sts at left. K to RC114 (all sizes).
SECOND SHOULDER
RC000. Back cast on 8 sts at right. Front cast on 40 sts at left. K to RC 109(115,121,129,135,145).
SLEEVE SECTION
RC000. Cast off 104 sts. K to RC 101(97,93,89,89,89). Change to WY, K a few rows and take off machine. Sew up shoulder. (Small backstitch hem, using sewing thread.)

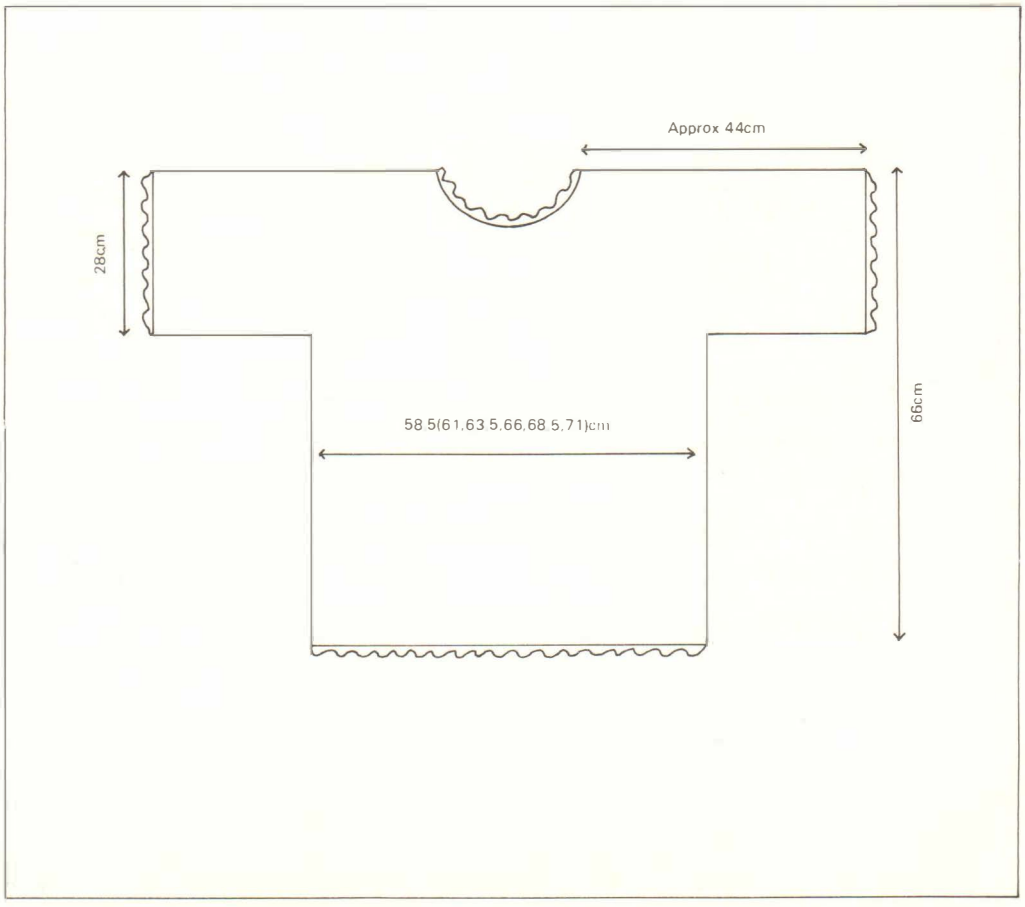
NECKBAND
Using A. For neckband as shown on sample sweater follow main instructions. For a slightly lower and wider neckline follow instructions in brackets. Using WY cast on 141(171) sts. K a few rows (CAR). Using A and MT+3, approx 7. RC000. K3 rows MT+3. Take tension dial down one dot ev row to RC12 * note tension. Trans ev other st to next N, leaving empty Ns in WP for picot row. K1 row MT+4 for fold row. Turn dial back to noted dial no *. K1 row. Turn dial up one dot ev row to MT+3, K3 rows. RC25. Pick up sts from first row to make hem. K1 row. With wrong side of work facing you, hang neck, picking up close to edge evenly using the following number of sts on the neckband for each section of neck. Front sides of neck 24(30) sts each. Front bottom edge 45(50) sts. Back of neck including small cast off sections 47(61). Bring Ns forward, Using MC K1 row and cast off.

BOTTOM BANDS
Using WY cast on 161(167,173, 179,185,191) sts. K a few rows CAR. Using A and MT+2 (approx 6) K6 rows. Trans sts for picot row. K fold row at MT+3. MT+2 K6 rows. Pick up sts from first row to make hem. K1 row. With wrong side of work facing you, pick up bottom edge of garment close to edge (approx 1 st in). Bring Ns forward and with MT+3 and MC K1 row and cast off.

BANDS FOR SLEEVES
See also alternative bands. Using WY cast on 128 sts. Knit as given for bottom bands. Make hem and K1 row. With wrong side of work facing you pick up sts evenly over bands (approx every other N will have 2sts from sleeve). Knit back by hand the MC sts through the A sts. Bring Ns forward and with MC and MT+3 K1 row and cast off.

TO MAKE UP
Sew other shoulder, sleeve seams and side seams with sewing thread (small backstitch hem). Join edge of bands using mattress stitch. The bottom bands will tend to turn over the wrong way. With a damp cloth and point of iron just gently press the band and cast off section on bottom edges. Do not press main yarn. If you have not used a 4 ply that will press for the contrast then lightly steam the bands only.

ALTERNATIVE BANDS FOR SLEEVES
If you would like the sleeves gathered on to a tighter band I suggest that you try on the garment and see where the sleeve is going to finish on your arm. Place the bottom band around your arm at this point and count how many sts that measured. Knit the band perhaps 10 or 12 rows in place of the 6 rows as given for the sleeve bands. You will have more sts to pick up on to the band so will have to bring Ns forward after picking up sts and K1 row in MC and then cast off.



Children's Clown and Teddy Jumper

DESIGNED BY SUE HOPKINS

Clowns and teddies are always popular with the younger set, and here we have a happy combination of both in a cheerful sweater for the summer holidays.

MACHINES
These instructions are written for standard gauge electronic machines with ribber.

YARN
Worth Knitting 'Biggy' Cones.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used White (MC), Red (A), Royal (B), Yellow (C) and Emerald (D).

STOCKISTS
To obtain this yam, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds.

SIZES
To suit chest 61(66,71)cm. Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Worth Knittng 'Biggy' Cones. One cone will knit all three sizes. Small amounts in A, B, C and D.

MAIN TENSION
25 sts and 36 rows to 10cm measured over patt (tension dial approx MT=7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 44.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET
Fill in mylar sheet before starting to knit.
Place pattern over sts Y29 G28.

BACK
* Arrange 92(100,106) Ns for 1x1 rib. Using MC, cast on and K3 circular rows. RC000. MT-4, K26 rows. Trans sts from FB to RB*. RC000. MT, K 76(86,96) rows. Mark each end of the row with a coloured thread. K to RC 142(156,172).

SHAPE SHOULDERS
Cast off 6(7,7) sts at beg of next 8(6,6) rows. Cast off 0(6,8) sts at beg of next 2 rows. Release rem sts on WY.

FRONT
Work rib as given for back from * to *. RC000. MT, K3 rows. Using A, cont as given for back to RC 118(130,146).

SHAPE NECK
CAR. Bring 53(57,61) sts at L to HP. Set machine to hold. Working on R side only, dec 1 st ev row at neck edge only, 8 times. Dec 1 st at neck edge on next and foll alt row, 7(8,8) times altog. K2 rows.

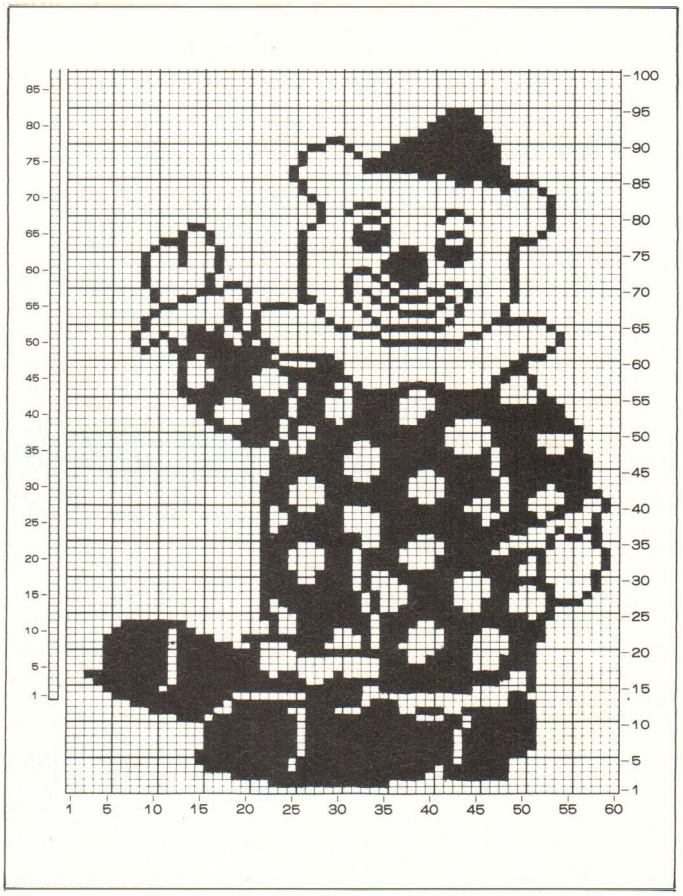
SHAPE SHOULDERS
Cast off 6(7,7) sts at beg of next 3 alt rows. Cast off rem 6(6,8) sts. Run centre 14(14,16) sts off on WY.

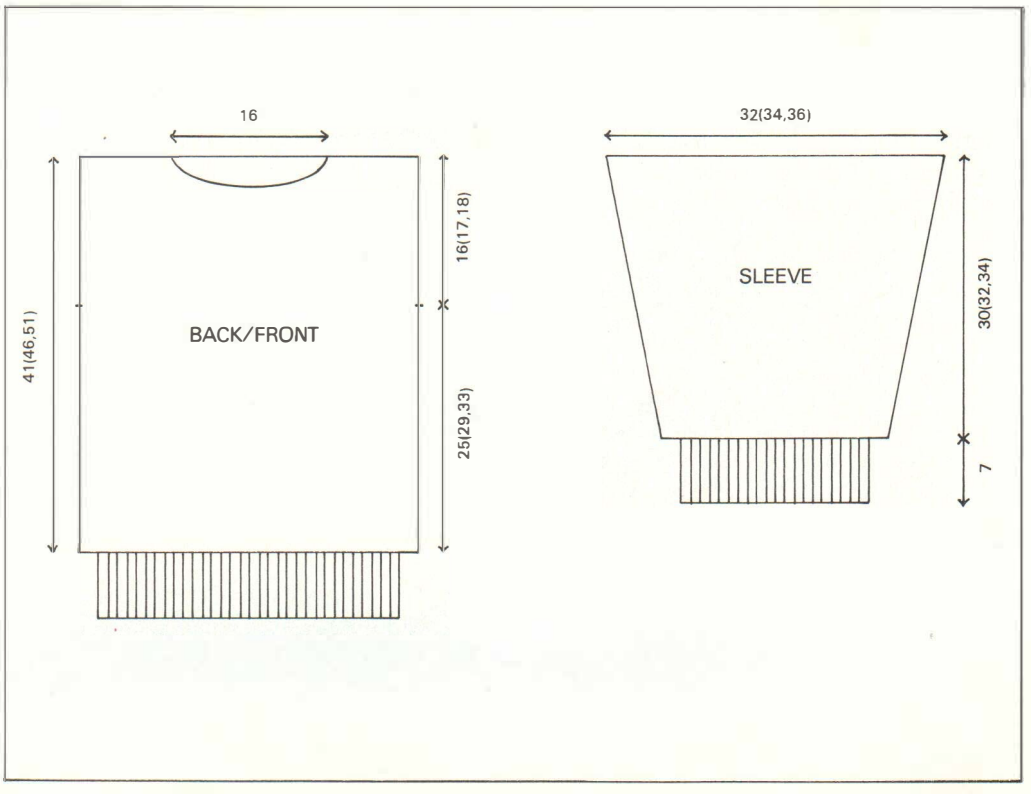
Reset machine for st st. Using sts at L, complete to correspond with first side.

SLEEVES
Cast on 52(54,62) sts for 1x1 rib. Rep as given for back to*. RC000. MT, inc 1 st each end of next and ev foll 4(4,6) rows to 94(100,102) sts. K to RC 90(100,116). Cast off.

NECKBAND
Arrange 106(114,120) Ns for 1x1 rib. Cast on and K3 circular rows. MT-4, K23 rows. Trans sts to RB. MT, K1 row. With wrong side facing, replace sts held on WY from back on to first 44(46,48) sts for neckband. Pick up 24(27,28) sts from R side of neck, replace 14(14,16) sts from WY and 24(27,28) sts from L side of neck. T10, K1 row. Cast off using latch tool.

TO MAKE UP
Catch down cast on edge of neckband to inside. Sew neck and shoulder seams. Attach sleeves between markers, sew side seams. Make three pom-poms using B, C and D. Attach as shown in photo. Back sts form balloon strings. Secure on back of work leaving approx 3cm to pull through bottom of hand to give appearance of strings hanging.





Pinafore Dress and Dolman Sweater

DESIGNED BY MARION NELSON

Continuing our popular series of children's knitteds we have more of the mix and match theme in the shape of pinafore dress and dolman sweater.

MACHINES
These instructions are written for any standard gauge punchcard machine with ribber.

YARN
Denys Brunton Designer Yarns De-lux.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Electric Blue (MC), Baby Lemon (A) and Fashion Pink (B) for the smaller size.
We used Navy (MC), White (A) and Red (B) for the larger size.

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, W. Yorks BD19 3QR.

SIZES
To suit chest 56(61,66)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Denys Brunton Designer Yarns De-lux.
1 x 400g cone in MC.
1 x 400g cone in A.
Small quantity of B.
3 small buttons for sweater.

MAIN TENSION
28 sts and 40 rows to 10cm measured over st st, (tension dial approx 7··).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 00.

NOTE
These patterns are based on the dolman sleeved sweaters and pinafore dress taken from the set of *Basic Patterns for Children*. I've inserted a back opening in the sweater and lowered the front neckline of the dress by about 5cm and added a pocket. These garments can be knitted on a basic machine using stripes instead of Fair Isle and a mock rib. I've knitted the larger size in navy as I thought it might be suitable for school wear.
Measurements given are those of finished garment and should not be used to measure work on the machine.

SWEATER
PATTERN NOTE
Fair Isle pattern starts on row 5 on first sleeve and on row 78(98,110) on the 2nd sleeve. The card should be removed and inserted upside down and locked on first row of pattern before knitting second sleeve. (Cols in feeder 2: 4 rows MC, 4 rows B, reverse order for 2nd sleeve).
Insert card and lock on row 1. Using WY cast on 42(46,48) sts and K a few rows. MT. Using B, RC000, inc 1 st each end of ev 4th row, 8(8,10) times, ev alt row, 22(32,30) times then ev row, 12(12,20) times. Cast on 7(9,7) sts at beg of the next 2 rows. RC 90(110,122), 140(168,182)sts. RC000. K straight to RC 38(42,44).
DIVIDE FOR NECK
CAR. Set carr to hold, bring 70(84,91) sts left of centre into HP. K1 row. Cast off 4(4,5) sts at beg of the next row then dec 1 st at the neck edge ev row, 12(14,14) times. K to RC 68(74,80) then inc 1 st at the neck edge ev row, 12(14,14) times. K1 row. Cast on 4(4,5) sts at beg of next row CAR. Break yarn. Bring Ns to HP. Take carr to the LHS rejoin yarn. Set RC 38(42,44). Push 70(84,91) Ns left of centre to UWP K 22(24,26) rows. CAL.
NECK OPENING
Using a separate piece of MC yarn cast off 16 sts at neck edge then cast them on again and bring the Ns to UWP. Continue knitting to RC 68(74,80). Break yarn. Bring all Ns to HP. Take carr to RHS. Set carr to knit. Set RC back to 68(74,80). Rejoin yarn K to RC 120(132.140). RC000. Cast off 7(9.7) sts at beg of the next 2 rows then dec 1 st at each end of ev row, 13(13,21) times, ev alt row, 22(32,30) times then ev 4th row, 7(7,9) times. Work to RC 90(110,122). Take off on WY.

CUFFS
With ribber, in position arrange 42(46,48) Ns for 1x1 rib. Using B, cast on and K3 circular rows. MT-4/MT-4, K 20(24,24) rows. Trans sts to RB. With wrong side facing hang sts from sleeve on to Ns. T10 K2 rows. Cast off with latch tool.

WELTS
With ribber in position arrange 84(92,98) Ns for 1x1 rib. Using B, cast on and K3 circular rows. MT-4/MT-4, K 20(24,24) rows. Trans sts to RB. With wrong side facing pick up 84(92,98) sts from lower edge. T10, K2 rows. Cast off with latch tool.

NECKBAND
With ribber in position arrange 84(92,98) Ns for 1x1 rib. Using B cast on and K3 circular rows. MT-4/MT-4, K24 rows. CAR. Set carr for hold. Trans sts to RB. With wrong side facing and starting at carr side hang half neck sts. Bring all Ns at left to HP and the rest (holding neck sts) to UWP. MT, K1 row, cast off first side. Hang other side K1 row and cast off.

TO MAKE UP
Join side seams, turn in neckband and stitch down on inside, work single crochet round neck opening making loops for buttons on 2nd row. Sew on buttons.

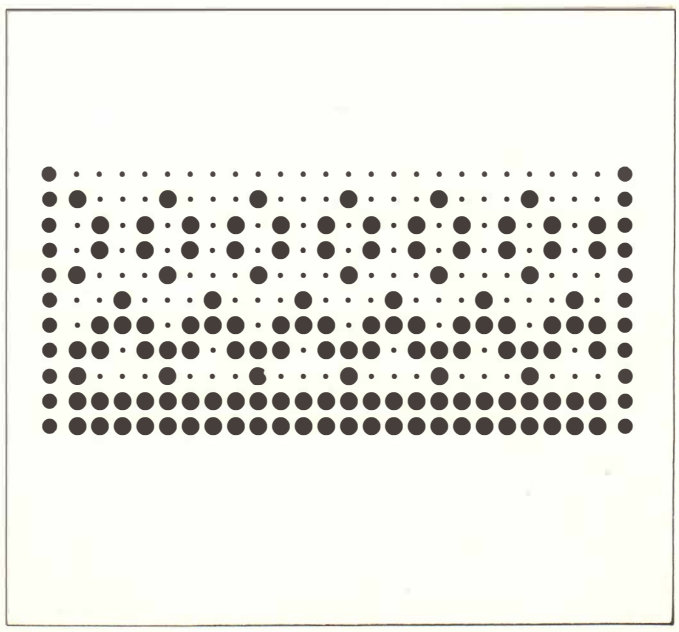
PINAFORE DRESS
NOTE
* Shaping dart (see below) alternative method. Push 1 extra N back to UWP (eg 11 instead of the 10 specified). K the row then bring the last N knitted back to HP. This will avoid a hole.

BACK
Insert punchcard and lock on row 1. (Cols in feeder 2: smaller size 4 rows A, 4 rows B. Larger size 8 rows B.) Using WY, cast on 126(140,148) sts and K a few rows. Using MC and MT-1, K10 rows. MT+1 K1 row. MT-1 K1 row. Release punchcard K8 rows in Fair Isle. Set machine back to knit and K1 row. Return punchcard to row 1 and lock. Pick up hem. CAL MT+2 K1 row. MT and MC. RC000, set machine to hold. Bring 29(32,35) Ns at left to HP, K1 row, bring 1 more N to HP. Bring 29(32,35) Ns at right to HP, K 1 row, bring 1 more N to HP. * Always taking yarn round inside N in HP push 10(11,12) Ns opp carr back to UWP on the next 6 rows. RC000. Dec 1 st at each end of ev 4(5,5)th row, 21(24,25) times (put pocket marker on LHS RC 58(88,108) K to RC 92(122,142). Take off 17(19,19) sts each side on to WY. RC000.Inc 1 st Ff at each end of ev 11(13,14)th row, 7 times *at the same time* on RC 72(80,84)
SHAPE NECK
Set machine to hold. Bring 9(10,9) Ns each side of centre and all Ns at left to HP (K1 row bring 1 N to HP at neck edge K1 row), 7(8,10) times.
RC 86(96,104).
SHAPE SHOULDERS
CAR. K1 row (bring 4 Ns at right to HP, K1 row, bring 1 more N at right to HP K1 row), 2(2,3) times, push shoulder Ns back to UWP, K1 row. Take off on WY. Take carr over to the LHS set RC 72(80,82) leaving all Ns at right and 9(9,10) Ns left of centre in HP push rem Ns at left to UWP. Rejoin yarn and work as given for first shoulder with reversed shaping.

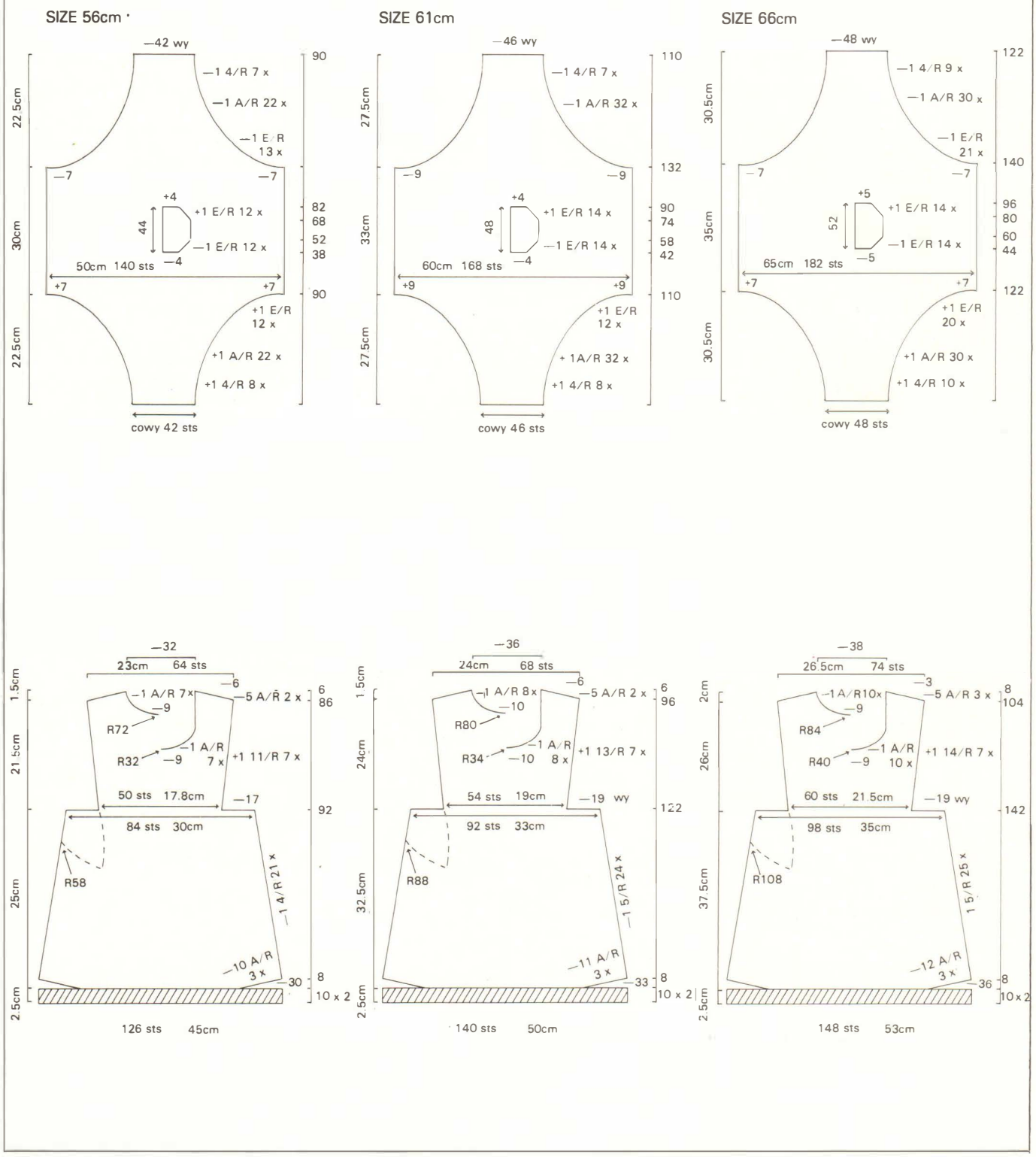
NECKBAND
Pick up approx 3 sts either side of neck. Using MC and MT-1··, K1 row. Set machine for Fair Isle. K8 rows. Set machine back to knit and K1 row. Using MT+1··, K1 row. Using MT-1··, K10 rows. Pick up hem and cast off.

FRONT
Knit as given for back but put pocket marker on RHS of work and start neck shaping on RC 32(34,40).

FRONT NECKBAND
Pick up approx 30(34,36) sts each side of neck edge. Using MC, K1 row then work neckband as given for back.



Pinafore Dress and Dolman Sweater



JOIN SHOULDERS
With right side facing hang sts from back shoulder on to machine then hang sts from corresponding front shoulder on top. T10, K1 row and cast off with latch tool. Rep with second shoulder.

SHOULDER BANDS
With wrong side facing pick up approx 116(128,136) sts along the front and back shoulder edge. Work as given for neckband.

POCKET BACK
With wrong side facing pick up 24 sts between the top of the skirt and pocket marker. RC000. MT at LHS, inc 1 st ev alt row, 12 times *at the same time* at RHS inc 1 st ev 4th row, 6 times. K10 rows. Run off on WY.

POCKET FRONT
Work as given for pocket back with reversed shaping.

WAISTBAND
With wrong side facing pick up sts from top of skirt at LHS of front and RHS of back. MT-1··, K10 rows. MT+1 K1 row, MT-1··, K10 rows. Pick up hem. T10, K1 row and cast off. Rep for other side.

TO MAKE UP
Join neck and waistbands and side seams. Graft ends of pockets together, join side seams and slip stitch top to waistband.

Fair Isle Roses and Garter Stitch Sweater

DESIGNED BY VI-ANNA

Illustrated on page 39

An exciting combination of Fair Isle and garter stitch lifts this garment into the realms of the exclusive. Feminine and fresh, it will brighten any summer collection.

MACHINES
These instructions are written for standard gauge punchcard machines with garter carriage and with or without ribber.

YARN
Bramwell 4 ply Acrylic.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used White (MC), Green 467 (A) and Dusty Pink (B).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

SIZES
To suit bust up to 102cm.
Finished measurement 107cm.
Length 63cm.
Sleeve seam 54cm (incl cuffs).
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell 4 ply Acrylic.
1 x 500g cone in MC.
100g in A and B.

MAIN TENSIONS
30 sts and 40 rows to 10cm measured over Fair Isle (tension dial approx 6).
28 sts and 49 rows to 10cm measured over garter st patt (tension dial approx 5··).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 44.

NOTE
The neckband, cuffs and welts can alternatively be knitted on your garter carriage if you prefer. Follow the instructions for main bed and ribber and insert punchcard for 2x2 rib and lock on row 3.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS
Punch cards before starting to knit.

PATTERN NOTE
Punchcard 1 (large roses) for front/back as set out in patt.
For sleeves:
4 rows st st MC.
10 rows MC and A.
13 rows MC and B.
4 rows st st MC.
Punchcard 2 (small roses) for front/back as set out in patt.
Punchcard 3 (garter patt) for front/back and sleeves as set out in patt.

STRIPE SEQUENCE FOR SLEEVES
6 rows MC.
2 rows A.
6 rows MC
} (first and third stripe).

6 rows MC.
2 rows B.
6 rows MC
} (second and fourth stripe).

BACK
Using WY, cast on 150 sts and K a few rows. CAR. RC000. Using MC and MT and punchcard 1, lock on row 1. K8 rows st st. Release punchcard for Fair Isle. MC in feeder 1 and A in feeder 2, K10 rows. MC in feeder 1 and B in feeder 2, K13 rows. MC in feeder 1 only, K9 rows st st. CAR. Set up garter carriage and insert punchcard 3 and K24 rows in MC. Set up knitter carriage and MC. Insert punchcard 2 and lock on row 1. K4 rows st st. Release punchcard and with MC in feeder 1 and A in feeder 2, K4 rows. MC in feeder 1 and B in feeder 2, K6 rows. Using MC only, K4 rows st st. Cont with garter stitch and Fair Isle alternately until RC152. Put marker at each end of next row and cont to RC246 (last row of Fair Isle). Using MC, K2 rows st st.

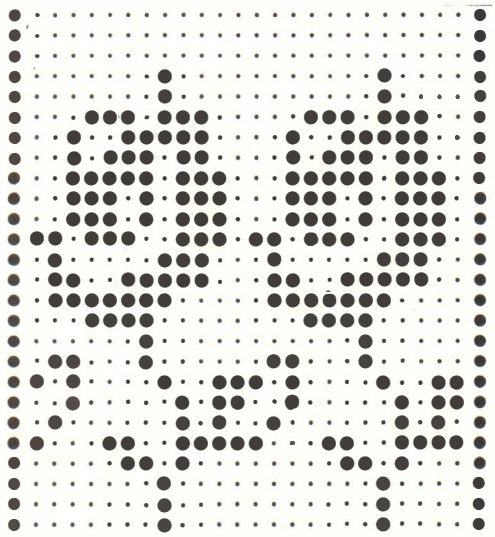
SHAPE NECK
Cast off 42 sts at centre LHS. Using nylon cord, take 54 sts back to NWP. Working on RHS, K1 row MC and st st. Dec 1 st at neck edge on next row. CAR. Change to garter carriage and punchcard 3. Dec 1 st at neck edge on next 3 rows. K1 row. Dec 1 st at neck edge on next and foll 2 alt rows. 47 sts. K7 rows still with garter carriage. RC267. Cast off. Return to LHS. Bring Ns to WP and knit to correspond with RHS, reversing shapings.

FRONT
Work as given for back to RC232 (last row of garter stitch). Punchcard 3. Set up punchcard 2 and lock on row 1.

SHAPE NECK
Cast off 38 sts at centre LHS. Using nylon cord, take 56 sts back to NWP. Working on RHS and using MC, K1 row st st. Dec 1 st at neck edge on next 3 st st rows. Release punchcard and with MC in feeder 1 and A in feeder 2, dec 1 st at neck edge on next 3 rows. K1 row. With A in feeder 1 and B in feeder 2, dec 1 st at neck edge on next and foll 2 alt rows. K1 row. Take B out of feeder 2 and with MC, K24 rows straight not forgetting to change garter carriage when applicable. RC267. Cast off. Return to LHS bringing Ns to WP. Knit to correspond with RHS, reversing shapings.

SLEEVES
Using WY, cast on 116 sts and K a few rows. CAR. RC000. Using MC

PUNCHCARD 1



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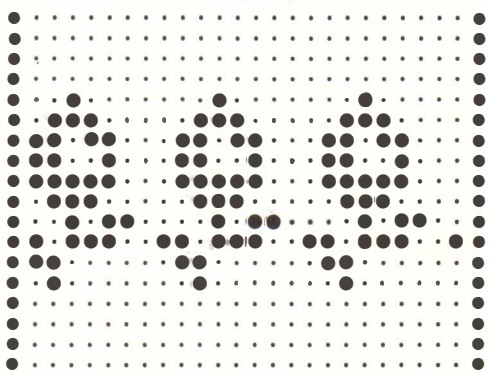
PUNCHCARD 2



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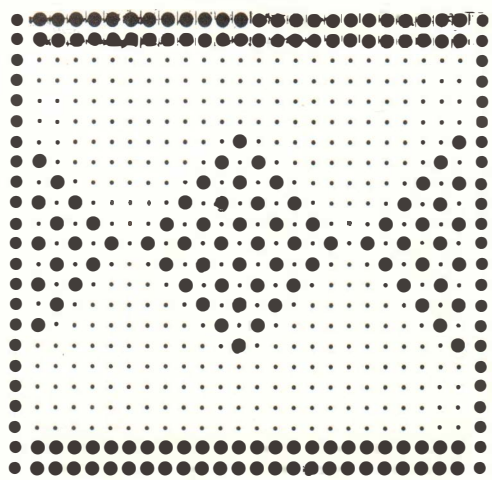
PUNCHCARD 3



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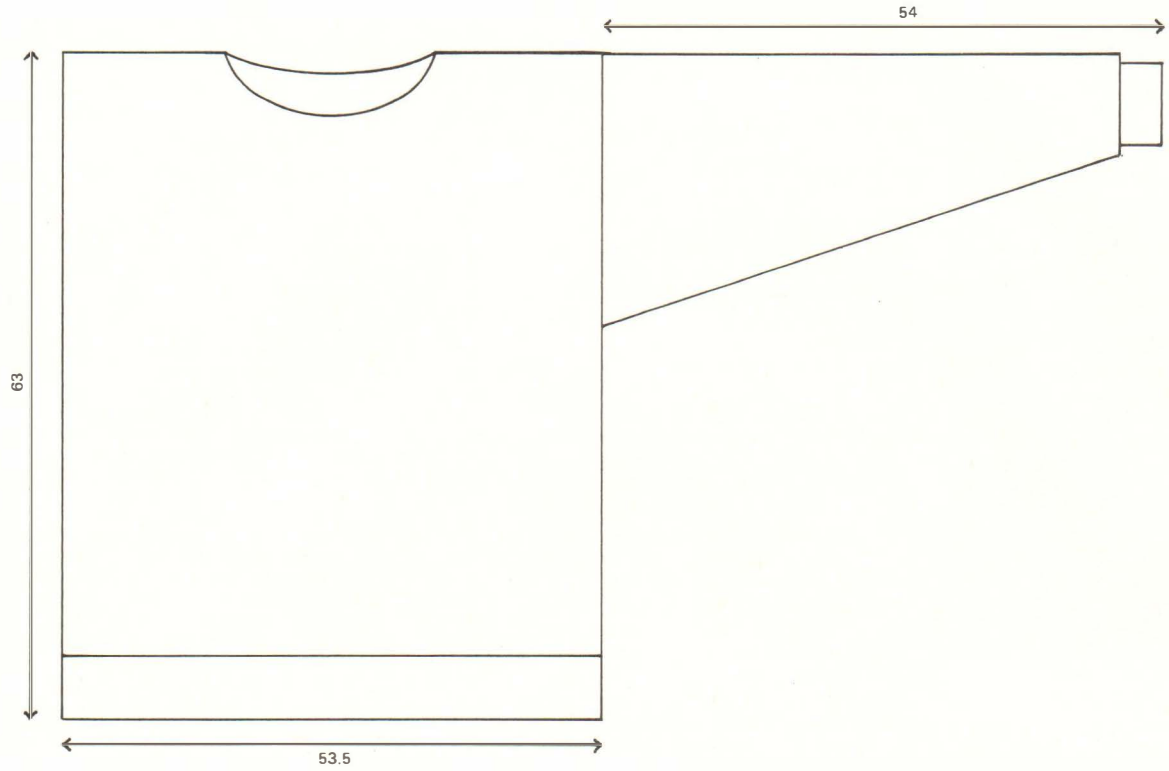
Fair Isle Roses and Garter Stitch Sweater



and MT, K8 rows st st. Inc 1 st each end of ev 10th row to 140 sts. Take out MC and insert A in feeder 1. K2 rows. Take out A and insert MC in feeder 1 and K6 rows. Change to garter carriage and punchcard 3 and K24 rows garter patt. Second stripe see patt note. Punchcard 3 garter patt. Punchcard 1 as set for sleeves in patt note. Punchcard 3 garter patt. 3rd sequence of stripes see stripe sequence. Punchcard 3 garter patt. 4th sequence of stripes see stripe sequence. Punchcard 3 garter patt. RC214. Cast off. Knit second sleeve to match.

NECKBAND

See note. Join left shoulder with MC and knit carriage. Cast on 170 sts 'e' wrap method. K2 rows st st in MT. Trans sts to FB and 2x1 rib. Approx TD 3/3 and MC, K24 rows. Trans back to RB and K2 rows MT. Turn up hem and pick up 'e' wrap cast on sts. K1 row. Hang neck on to Ns evenly and K1 row MT+4. Latch tool cast off.

CUFFS
(KNIT TWO)

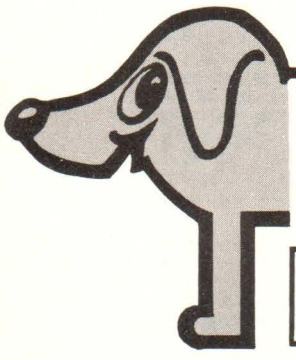
See note. With ribber in position and using MC, cast on 58 sts. Arrange Ns for 2x1 rib. K3 circular rows. RC000. K to RC30, TD approx 3/3. Trans sts to RB. Hang sts from first row of sleeve and put 2 sts on each N. K1 row at MT+4. Latch tool cast off.

WELTS
(KNIT TWO)

See note. With ribber in position and using MC, cast on 130 sts. Arrange Ns for 2x1 rib. K3 circular rows. RC000. K to RC30 at TD approx 3/3. Trans sts to RB. Hang sts from first row of front/back and lose 20 sts evenly along row. K1 row at MT+4. Latch tool cast off.

TO MAKE UP

Join right shoulder seam. Attach sleeves between markers. Join side and sleeve seams. Join neckband and seam with mattress stitch.



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Unisex English Rib Jumper

DESIGNED BY ELAINE CATER

With profit in mind, this sweater is a winner. Casually smart, it is easy to knit and encourages the use of your ribber to produce a garment that is sure to sell.

MACHINES
These instructions are written for standard gauge punchcard machines with ribber.

YARN
Many A Mickle Summit 4 ply.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Misty Blue (MC).

STOCKISTS
To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF.

SIZES
To suit bust/chest 96(101, 106)cm.
Finished measurement 107 (112,118)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Many A Mickle Summit 4 ply. 1(2,2) x 500g cones in MC.

MAIN TENSIONS
30 sts and 56 rows to 10cm measured over English rib (tension dial approx 4/4).
30 sts and 52 rows to 10cm measured over racked rib (tension dial approx 4/4).

Leave tension swatches to rest for at least 48 hours before measuring them.
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 44.

NOTE
Side facing away from knitter is right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
English rib is worked as folls:
Needle arrangement as for 1x1 rib. Half pitch lever on 'P'. Racking indicator on 5. Ribbing cam levers, L on N and R on P-R. Tucking lever at 'P'. CAR.
Row 1, Ns will knit. Row 2, Ns on RB will knit and Ns on FB will tuck. These 2 rows form the patt.
Racked rib patt is as folls:
Set half pitch lever to 'H'. Ribber cam levers and tuck levers as for English rib. CAR. Racking indicator at 5. K2 rows. Racking indicator at 6, K2 rows. These 4 rows form the patt.
Sleeve increases are worked in fully fashioned method. After cuff is knitted, inc 1 st at each end, leaving the inc sts on RB. There will now be 2 sts on RB at each end foll by rem of Ns in 1x1 rib arrangement. K required number of rows for first inc. Move 2 end sts on RB out by 2 sts. Move end st on FB out by 2 sts. Trans third st on RB out by 2 sts (keeping 1x1 N arrangement correct). Fill empty N with heel of fourth st on RB and third st on FB. Knit until next inc and rep the above operation for fully fashioned inc.
Neckline is worked using cut and sew method.

BACK AND FRONT ALIKE
With FB in position, set machine for 1x1 rib. Push 163(169,177) Ns on both beds to WP. Arrange Ns for 1x1 rib. CAL. Using MC, cast on and K2 tubular rows. RC000. MT-1/MT-1, K30 rows. CAR. Set carr for English rib as given in patt note. RC000. MT/MT, K 168(174,180) rows. Place markers at each end of work. K 28(34,40) rows. Change setting for racked rib as given in patt note. K112 rows. Trans sts to RB. TD6, K1 row. Using WY, K a few rows over first 52(55,59) sts (push rem sts into HP) and remove from machine. Rep for last 52(55,59) sts. Remove rem 59 sts on to WY.

SLEEVES
With FB in position, set machine for 1x1 rib. Push 79(83,85) Ns on both beds to WP. Arrange Ns for 1x1 rib. CAL. Using MC, cast on and K2 tubular rows. RC000. MT-1/MT-1, K28 rows. Inc 1 st at each end of RB. 81(85,87) sts. RC000. Set carr for English rib as given in patt note. MT/MT, K 12(13,13) rows. Inc 2 sts at each end of next and ev foll 12(13,13) rows, 18(18,19) times. 153(157,163) sts. Work Ff inc as given in patt note. Use side wires and weights, moving them up ev 10 rows as inc are worked. K to RC 236(246,258). Trans sts to RB. TD6, K1 row. Remove work on to WY.

continued on page 55

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Short-sleeved Top in Fine Mohair

DESIGNED BY SHOMAR

Mohair is not exclusively winter wear as this design shows. Light and lovely, watch the orders roll in.

MACHINES
These instructions are written for all Duomatic machines and Passap/Pfaff Electronic 6000 machines.

YARN
Yeoman Elsa 3 ply and Yeoman Supersheen.

FIBRE CONTENT
Elsa is 22% Kid Mohair, 51% Acrylic and 27% Nylon.
Supersheen is 100% Acrylic.

COLOUR
We used Elsa in Rose (MC) and Royal (A) and Supersheen in white (B).

STOCKISTS
If you have any difficulty in obtaining these yarns, please write to Yeoman Yarns, 31 High Street, Kibworth, Leics LE8 0HS.

SIZES
To suit bust 82-92(96-106)cm.
Length 53(57)cm.
Sleeve seam 17(19)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Elsa.
150g in MC.
Small amount in A.
Yeoman Supersheen.
30g in B (2 strands tog).
Garment weight is 140g for second size.

MAIN TENSION
60 sts = 30cm and 80 knitted rows = 13.5cm measured over unstretched release stitch pattern SS 5/2½.
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 44.

NOTE
Knit side is used as the right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Pattern 1: Release stitch. Locks N/N K4 rows. Locks GX/N K2 rows without yarn. Rack 3 places to the right. Locks N/N K4 rows. Locks GX/N K2 rows without yarn. Rack 3 places to the left. These 8 knitted rows (RC12) form the patt.
Pattern 2: Tuck stitch.
Duomatic: Locks N/AX ⟵, K2 rows. Col A cancel arrow key. Locks N/N K2 rows Col B. Locks N/AX ⟵, K2 rows. MC cancel arrow key. Locks N/N K2 rows Col B. These 8 rows form the pattern.
6000E: As given for Duomatic but with beds reversed i.e. BB will now become patterning bed. Alternatively use electronics with pattern 1001 and Tech 138.
NOTE: For pattern 1, RC refers to the manual row counter on the front lock and includes the empty rows used to release the FB sts. All stitch counts refer to sts on BB only. While not essential, weights do help to ensure the clean release of stitches in this type of yarn. For Duomatic owners who prefer to release the sts using the front lock alone, the fabric *must* be weighted. Instructions given apply to all machines unless otherwise stated.

BACK AND FRONT ALIKE
Handle up. Orange strippers. Set Ns 61(67) to left of centre on FB to N 60(66) to right of centre on FB and corresponding Ns on BB. Arrange for 1x1 rib. On FB only, bring one pusher to WP for each N in WP on FB. Using A locks N/N SS 2 K to left. Bring all intervening Ns on FB to WP. Locks CX/CX SS 3½ K2 rows. Locks N/BX (LX for Electronic) SS 3¼ RC000 K to RC69. Locks on right. Trans all FB sts and loops to BB. Return all FB Ns and pushers to NWP. Inc 1 st at right. 123(135) sts. Handle down in central position. Black strippers. Locks N/GX SS 5/2½ K2 rows. Arrange FB Ns according to Diagram 1.
RC000. K in Pattern 1 to RC 120(132).

SHAPE ARMHOLES
RC000. Using a spare length of MC cast off 12 sts at left and 12 sts at right. Remember to return the corresponding FB Ns to NWP. 99(111) sts remain. K to RC 78(84). Return all FB Ns to NWP. Locks N/GX. K1 row to left. Reduce sts by half i.e. trans ev alt N to its neighbour. 50(56) sts. K1 row to right. Lower FB and cast off tightly.

SLEEVES
Handle up. Orange strippers. Set Ns 55(61) to left of centre on FB to N 54 (60) to right of centre on FB and corresponding Ns on BB. Arrange for 1x1 rib. Locks N/N SS 2. Using MC K1 row. Locks CX/CX SS 3½ K2 rows. Locks N/N SS 4 K1 row. Trans all FB sts to BB and return FB Ns to NWP. Inc 1 st at right. 111(123) sts. Handle down in central position. Black strippers. Locks N/GX SS 5/2½, K2 rows. Arrange FB Ns according to Diagram 1. RC000. K in Pattern 1 to RC 54(60). *At the same time* dec 1 st each end of ev 8 rows, 6 times altog. 99(111) sts.

SHAPE ARMHOLE
RC000. Using a spare length of MC cast off 12 sts at left and 12 sts at right. Remember to return the corresponding FB Ns to NWP. 75(87) sts. K in Pattern 1 to RC 78(84). Return all FB Ns to NWP. Locks N/GX. K1 row to left. Reduce sts by half i.e. trans ev alt N to its neighbour. 38(44) sts. K1 row

DIAGRAM 1

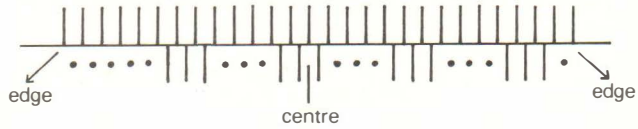
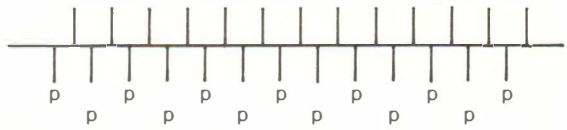


DIAGRAM 2



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Short-sleeved Top in Fine Mohair

to right. Mark centre. Lower FB and cast off tightly.

NECKBAND (KNIT TWO)

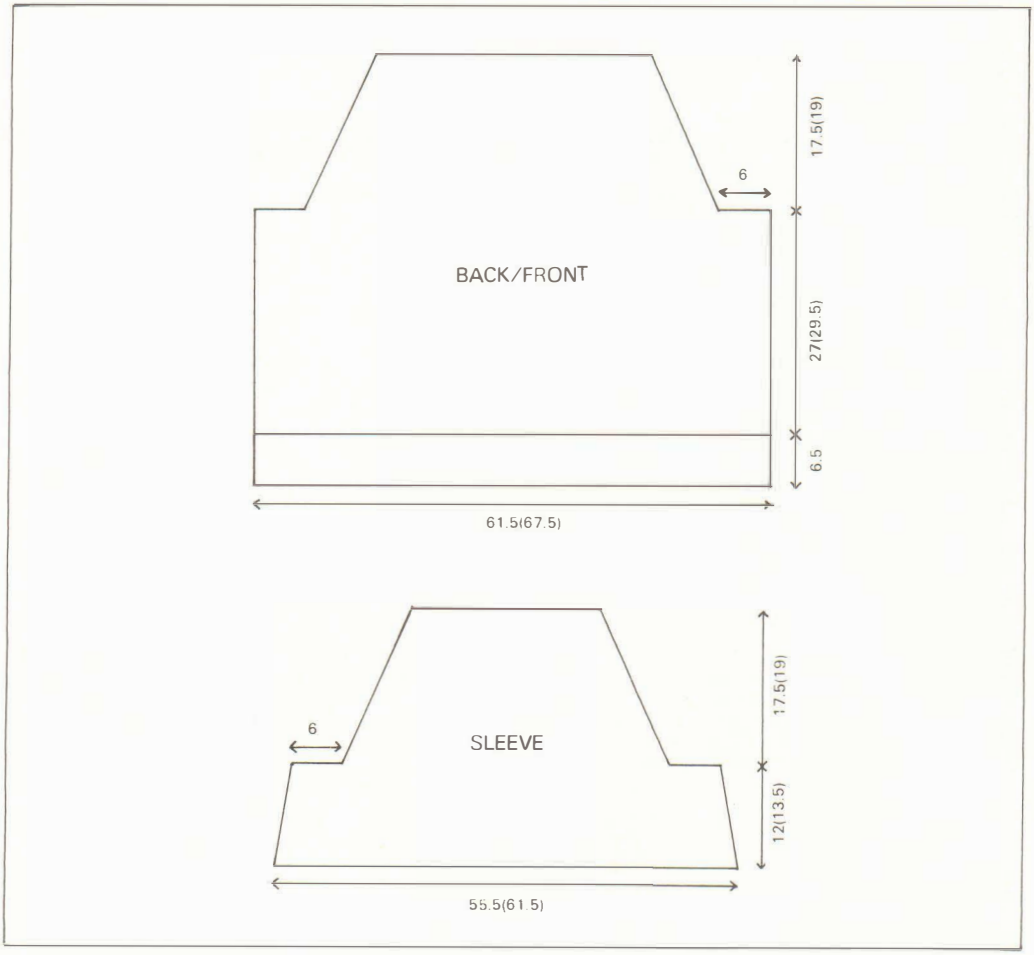
Handle down. Orange strippers. Bring 56(62) Ns on FB to WP and corresponding Ns on BB. Using MC, locks N/N SS 2 K1 row to left. Locks CX/CX SS 3½, K2 rows. Locks N/N SS 4 K1 row to right. Arrange pushers under FB Ns according to Diagram 2. Using B, SS 2½ RC000 K2 rows. Cont to knit in Pattern 2 following colour sequence given in patt note to RC30. Locks N/N SS 4. Using MC, K2 rows. Knit a few rows in WY and remove from machine.

ARMBANDS (KNIT TWO)

Knit as given for neckband but with 50(56) sts.

TO MAKE UP

Pull main fabric gently to release any stubborn sts. Pin pieces to size without stretching. Spray with cold water and leave to dry naturally. Join neckband seams. Sew in sleeves. Matching neckband seams to sleeve markers, attach neckband by backstitching through open loops of last row knitted in MC unravelling WY as you go. Attach armbands to sleeves in the same manner. Join side and sleeve seams. Brush lightly if desired.



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ABBREVIATIONS

alt = alternate(ly)
altog = altogether
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
dec = decrease
DK = double knit
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = rear bed
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WP = working position
WY = waste yarn
( ) = figures in brackets refer to larger sizes

Children's Sweater with Noah's Ark Design

DESIGNED BY CAROLE BAKER

Illustrated on page 47

Something special for the younger set. Send them to school in one and the orders should 'float' in.

MACHINES
These instructions are written for standard gauge electronic machines with 200 stitch patterning facility and ribber. We used a Brother 950i.

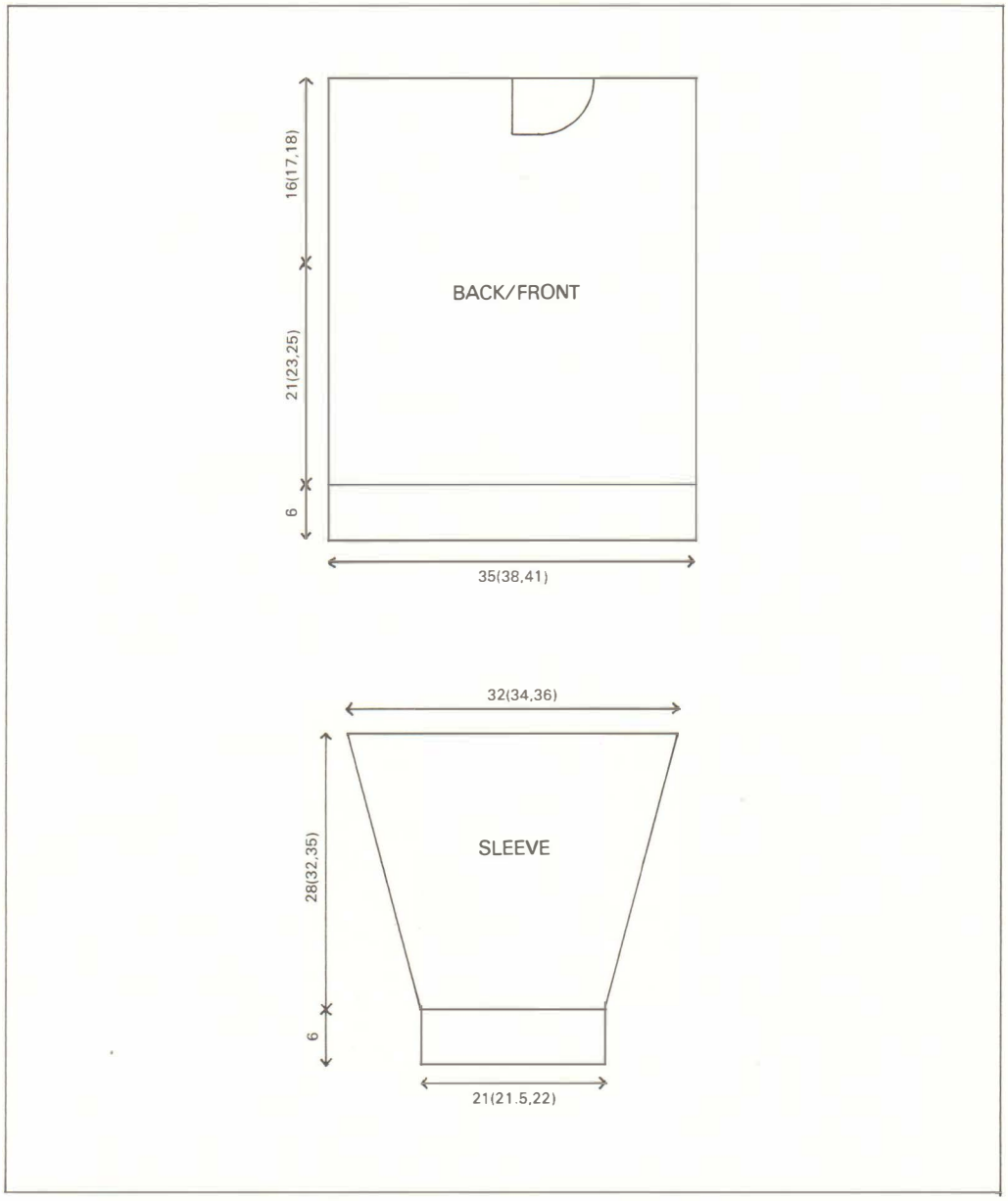
YARN
Bramwell 4 ply Acrylic.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Aster (MC) and 320 (A).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

SIZES
To suit chest 61(66,71)cm.
Finished measurement 70(76, 82)cm.
Length 43(46,49)cm.
Sleeve seam 34(38,41)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.



MATERIALS
Bramwell 4 ply Acrylic.
1 x 500g cone in MC.
1 x 500g cone in A.

MAIN TENSION
29 sts and 39 rows to 10cm measured over st st (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 44.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure the work on the machine.

MYLAR SHEETS
Fill in mylar sheets before starting to knit.

PATTERN NOTE
Take pattern coordinates from mylar sheet and position as folls:
FRONT
Pattern 1: Position at Y47-G43 (Y51-G39,Y56-G34).
BACK
Pattern 2: Position at Y50-G47(Y46-G51,Y41-G56).
SLEEVES
Pattern 3 and 4 respectively.
Pattern 3: Position at Y10-G9.
Pattern 4: Position at Y7-G7.

BACK
* Using MC, cast on 102(110,120) sts for 1x1 rib. K3 tubular rows. Using MT-3, K24 rows. Trans sts to RB. RC000. Using MT, K10 rows*. Set machine for patt 2 and with MC in feeder 1 and A in feeder 2, K16 rows. Cont in st st. K to RC 82(90,98). Place a marker at each end of last row. K until RC shows 144(156,168). Cast off 25(29,34) sts at beg of next 2 rows. K a few rows with WY over rem sts and release from machine.

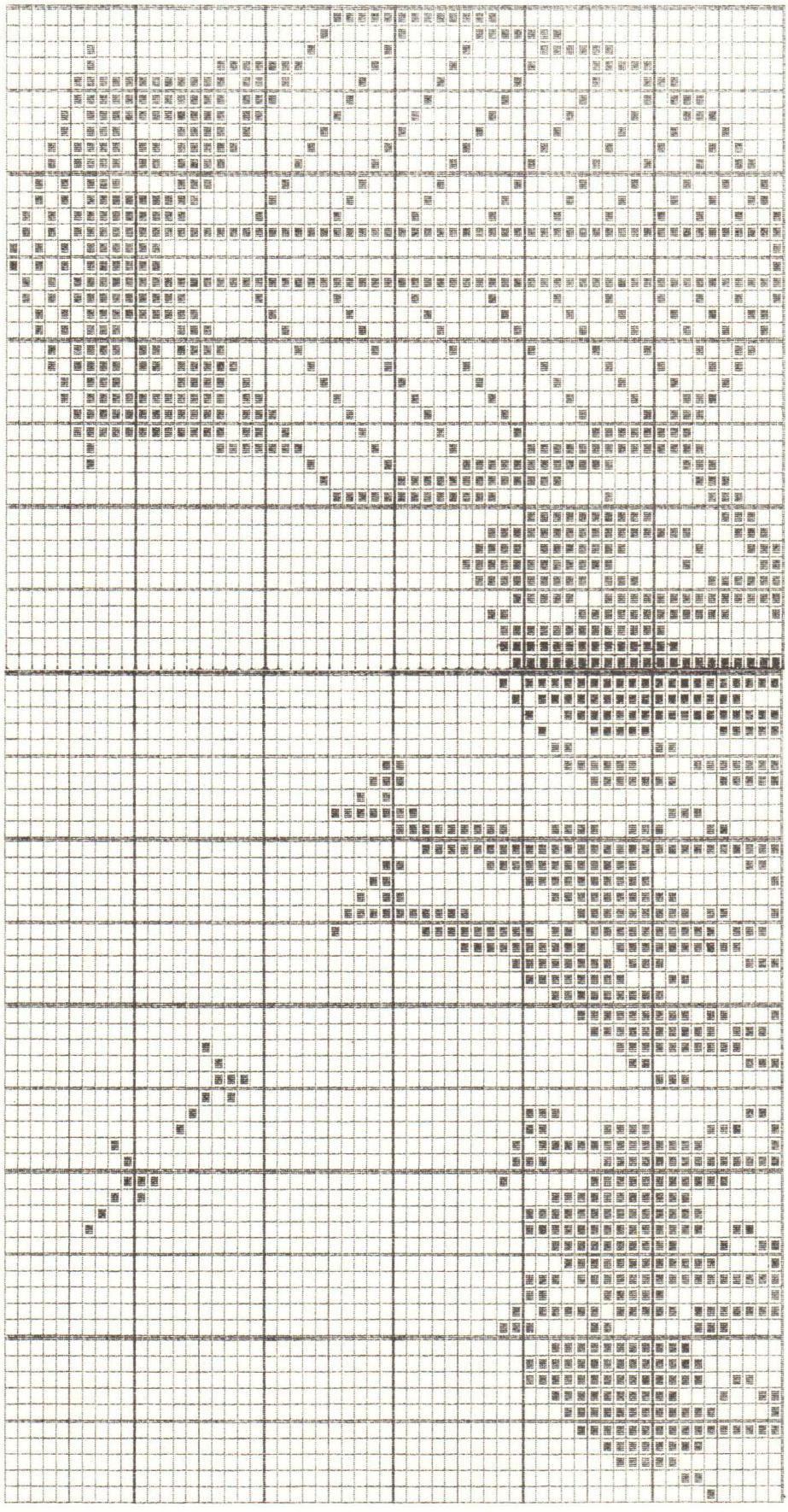
FRONT
Work as given for back from * to *.
Set machine for patt 1 and with MC in feeder 1 and A in feeder 2, K60 rows (use a separate length of A for birds and change yarn in carriage mid-way across row, thus avoiding long floats). Cont in st st. K to RC 82(90,98). Place a marker at each end of last row. K 30(34,38) rows.
SHAPE NECK
Put centre 20 and all sts at L to HP. Cont on 41(45,50) sts at R. Dec 1 st at neck edge on next 6 rows. Dec 1 st at neck edge and ev alt row, 10 times altog. 25(29,34) sts. K to RC 144(156,168). Cast off. Return 41(45,50) sts at L to WP and complete other side to correspond, reversing shapings. K a few rows with WY over centre 20 sts and release from machine.

NECKBAND
Join one shoulder seam.
Using MC, cast on 134 sts for 1x1 rib and K3 tubular rows. Using MT-3, K30 rows. Trans sts to RB. With right side facing, pick up sts evenly around neck edge. Using MT, K3 rows. K a few rows with WY and release from machine.

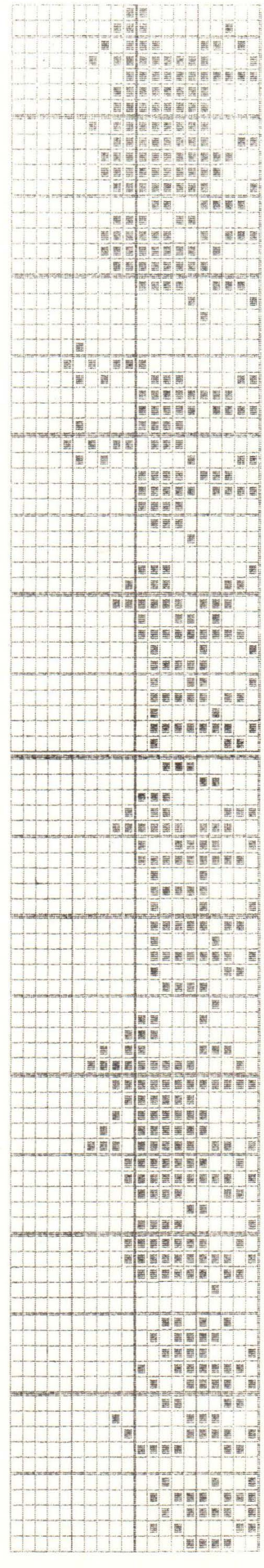
SLEEVES
Using MC, cast on 60(62,64) sts for 1x1 rib and K3 tubular rows. Using MT-3, K24 rows. Trans sts to RB. RC000. Using MT, inc 1 st at each end of next and ev foll 6th row, 17(19,21) times altog. 94(100,106) sts. K10 rows. Set machine to knit patt 3 or patt 4 respectively. K20 rows (patt 3) or 14 rows (patt 4). Cont in st st. Keeping shapings correct, K to RC 110(124,136). Cast off loosely.

TO MAKE UP
Join rem shoulder seam. Join neckband seam. Backstitch through loops of last row knitted in MC. Fold neckband in half to inside and slip stitch neatly. Sew sleeves in position between markers. Join side seams and sleeve seams.

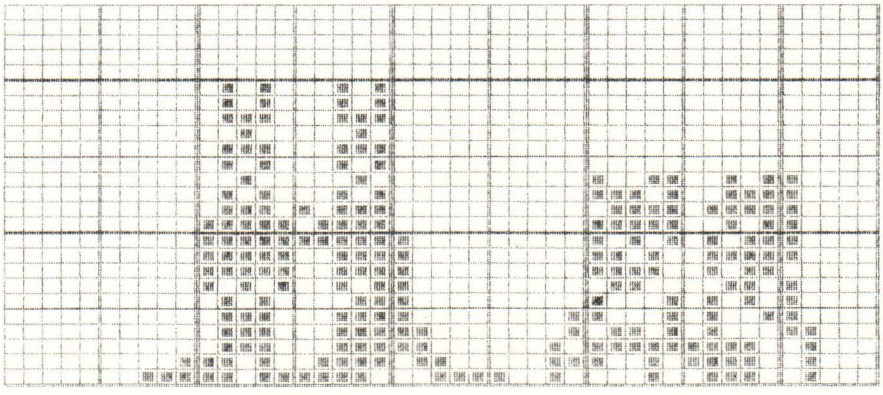
Children's Sweater with Noah's Ark Design



PATTERN 1



PATTERN 2



PATTERN 3 PATTERN 4

Passap Plaid Jacket for Ladies

DESIGNED BY GRACE HAYWARD

Plaids are always popular and especially now, so this lightweight jacket should prove popular with customers preparing for their summer holidays, or equally looking ahead to the cooler days of autumn. Christiana's Braemar 2/30s used double for the main yarn and single for the second colour, produces the type of garment much sought after by ladies looking for a soft, light to medium weight wool mixture jacket made on a double bed machine without long loops on the wrong side. I have heard it said that soft, lightweight Fair Isle garments can only be produced on a single bed machine and you have to put up with the strands on the wrong side. Or that garments produced on a Passap without the loops of yarn on the reverse side must, by necessity be thick and firm to the touch. Of course this is not true and it is the voice of inexperience speaking. Choosing the right yarn and the right fabric is all important. Braemar comes in approx 70 colours and retails at £6 per 500g, so the profit margins should be quite good. The jacket can also be knitted on the original Duo 5 Pink machine, especially if it is fitted with a four colour changer. It's a little more troublesome to knit with two colours if you have to keep stopping to change yarn. For this machine the stitch size needs to be half a size less, so for SS 4 in the pattern you would use SS 3½. Unfortunately those of you with the 'S' model cannot knit this pattern as you don't have pushers on the back bed. Electronic 6000 knitters can follow the pattern to determine the left and right needles when programming the plaid fabric. Don't forget to change the programme for the sleeve width. All I wish now is that I could find the time to knit this for myself. It would be ideal for my weekend in Paris next week. Perhaps I can fit in a couple of night shifts. It wouldn't be the first time!.

MACHINES
These instructions are written for Duomatic 80 and Duo 5 machines. The Deco Unit is not required. Guidance for Electronic 6000.

YARN
Christian Wools Braemar 2/30 Wool/Acrylic.

FIBRE CONTENT
20% Wool, 80% Acrylic.

COLOUR
We used Royal Blue and Emerald Green.

STOCKISTS
To obtain this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS. Tel 05473 340.

SIZE
To suit bust 90-98cm.
Finished measurement 108cm.
Length 65cm.
Sleeve seam 51cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Christiana Wools Braemar 2/30 Wool/Acrylic.
1 cone in Royal Blue.
1 cone in Emerald Green.
4 buttons.
Garment weighs 450g.

MAIN TENSION
Plaid Fair Isle fabric. Duomatic machine locks BX ⟷ /BX ⟵ SS 4. 60 sts FB = 21cm, 200 rows = 19cm.
Welts and cuffs SS 4.
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 44.

NOTE
ELECTRONIC 6000
Prepare card for reader. Knit welts, cuffs and bands as given for Duomatic machines. (Electronics not required). When entering the Programme use Cast on 1 to allow the Programme to proceed. Knit Tech 180 is the equivalent of Duomatic BX ⟷ /BX ⟵
The card has been arranged so that you can use the same colour sequence as given in the pattern. Patt 'A' (plaid fabric) enter card into reader on Row 1. The Programme is Basic and there are no alterations. Patt 'B' (for the last 20 rows of sleeve) enter 1100, Enlarge x 2. Remember to set the manual RC000 on the front lock.

BACK
Handle down. Blue or orange strippers. Set Ns from 76 to the left of centre on FB, to N 76 to the right of centre and corresponding Ns on BB, as Diagram 1.
* Royal blue yarn. Locks N/N SS 1½, K to left. Locks CX/CX SS 3, K2 rows. Locks N/N, K1 row to right. RC000. Black strippers. Locks CX/CX SS 4, K8 rows. Locks N/N, K2 rows. Rep last 10 rows 3 times. RC30.

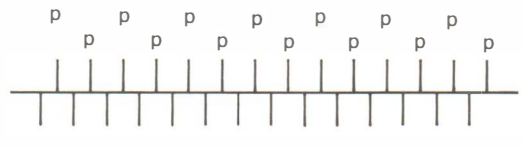
PREPARE FOR PLAID FABRIC
On FB only bring to WP one pusher for each N in WP. Close the blocking rail*. Starting in the centre of the FB, place 5 pushers either side of centre to WP. Working to the left, arrange the next 9 pushers alternating RP, WP. Place the next 10 pushers in WP. Cont in this way to the left edge. Now work from the centre to the right edge, arranging the pushers in the same way.
Note: The 9 alternating pushers represent the Emerald Green vertical lines. Arrange pushers on BB as Diagram 1.

ELECTRONIC 6000:
Pattern 'A'. The pushers on the FB will be automatically selected for the plaid fabric. Arrange the pushers on the BB as Diagram 1.

COLOUR AND ROW SEQUENCE
(RC indicated for each change of Col and row sequence, and pattern repeat.)

12 times	2 rows Green	RC48	RC132	RC216	RC300
	2 rows Royal				
4 times	6 rows Green	RC80	RC164	RC248	RC332
	2 rows Royal				
	4 rows Green	RC84	RC168	RC252	RC336
	(Repeat)	1st	2nd	3rd	4th
		RC384	RC468	RC552	RC636
		RC416	RC500	RC584	RC668
		RC420	RC504	RC588	RC672
		5th	6th	7th	8th

DIAGRAM 1



RC000 locks BX ⟷ /BX ⟵ SS 4. Follow colour sequence and K in pattern to RC384. (4½ rep of pattern sequence).

ARMHOLE SHAPING
(You will need to concentrate hard on the RC and the colour sequence). Knit to left. Trans 20sts from FB to BB on right and left edges (2 sts on each N). Using the yarn in the lock, cast off the sts on the left of BB. Use yarn in the colour changer to cast off on the right edge. Cont to K straight to RC636.
Royal Blue yarn. Locks N/N K to left. SS 5 K to right.

A QUICK EASY CAST OFF
Trans all sts from FB to BB (2 sts on each N). Leave the empty Ns on FB in WP. K to left. Lower the FB. Using the 1x1 orange tool, draw the knitting towards the front bed to expose the proper sts on BB. Working from right to left on BB, and using the yellow crochet tool, crochet each stitch into the next, BUT LEAVE THE STS ON THE NEEDLES. Break the yarn and pull through the last stitch on the left. Close the beds and pull all Ns into line with the back of the 1x1 tool. Still with the tool, push all the Ns on the BB to their highest position. Hold the knitting with the left hand under the machine, and with the back of the tool, bring all the Ns to RP, so releasing the knitting from the BB.
Rep on the FB.

LEFT FRONT
(Reverse the shaping for right front)
Handle down. Blue or orange strippers. Set Ns from N 1 to the right of centre on FB to N 76 to the right of centre and corresponding Ns on BB as Diagram 1. Rep from * to * of back.
Starting on the far left of FB (centre front) arrange pushers as given for back, ie 5 pushers in WP then rep 9 pushers alternating RP, WP, 10 pushers in WP, 9 pushers alternating RP, WP, 10 pushers in WP to the right edge. RC000. Locks BX ⟷ /BX ⟵ SS 4. K in row and colour sequence to RC384.

ARMHOLE AND FRONT EDGE SHAPING
Trans 20 sts from FB to BB on the right edge only. Cast off with the yarn you are about to knit with. On the left edge trans the edge stitch on the BB to the next N. Trans the edge stitch on the FB to the next N. K to the left. Dec in this way on the front edge only ev 10th row, 22 times altog. RC594. Cont to RC636. Royal Blue yarn. Locks N/N K to left. SS 5 K to right. Cast off as given for back.

SLEEVES
Handle down. Blue or orange strippers. Set Ns from 34 to the left of centre on FB to N 34 to the right of centre, and corresponding Ns on BB. Rep from * to * of back.

PREPARE FOR PLAID FABRIC
Arrange pushers on BB and FB as given for back. To shape sleeve bring 1 new N and pusher to WP on right and left edge of FB and BB (4 new sts). RC000. SS 4.

Passap Plaid Jacket for Ladies

Locks BX ⟷ /BX ⟵ Knit in colour and row sequence, increasing in this way on ev 12th row, 35 times altog to RC420. Cont straight to RC468. On FB only rearrange pushers to 2WP, 2RP, 2WP, 2RP across the entire width of sleeve.

ELECTRONIC 6000

Patt 'B' (pushers selected automatically). Cont to knit 2 rows Royal Blue, 2 rows Green to RC 488.

Locks N/N K to left. SS 5 K to right. Cast off as given for back.

FRONT BANDS

BUTTONHOLE BAND

Handle down. Blue or orange strippers. Set Ns from 85 to the left of centre on FB, to N 85 to the right of centre and corresponding Ns on BB. Royal Blue yarn. Locks N/N SS 1½, K to left. Locks CX/CX SS 3, K2 rows. Locks N/N, K1 row to the right. RC000. Black strippers. Locks CX/CX SS 3¾, K8 rows. Locks N/N, K2 rows. Locks CX/CX, K4 rows.

TO MAKE BUTTONHOLES

Use 4 lengths of white WY each approx 10in. Working along the FB from the right to the left, count 3 Ns and push the next 5 Ns slightly forward. Count 20 Ns and push the next 5 Ns slightly forward. Count 20 Ns and push 5 Ns slightly forward twice more. You have 4 groups of 5 Ns altog.

Working from right to left do the same on the BB. Use a length of WY and knit the first group of 5 Ns on the FB by hand. Take the yarn across to the group of 5 Ns on the BB and knit them by hand. Tuck the ends down between the beds into the circular knitting. When the strap is finished you will be able to pull this yarn out quite easily and finish the buttonhole by hand. Knit the remaining 3 buttonholes in the same way with WY. Royal Blue yarn.

Locks CX/CX, K4 rows ignoring the white WY (try not to catch the stray ends in the knitting).

Locks N/N, K2 rows.

Locks CX/CX, K8 rows.

Locks N/N, K1 row to the left.

SS 5¼, K1 row to right.

Cast off as given for back.

NOTE: If you use a U70 to trans sts to BB you will realise that there is very little room to seat the U70 on to the machine, but it is possible to use it successfully by moving the edge springs and trip to the far left. Set the locks to GX/GX and move them to the far left also. Remove the strippers to give you another inch. Set the racking handle up and over anti-clockwise to the quarter-to position. The U70 will now fit on the right — just. Take it as far as you can to the left. You will need to give it a little wiggle to remove it from the machine. Trans the last few sts by hand. When you have so many sts to trans the U70 can save you precious time. When you have taken the lock back to the right hand side remember to engage N/N and PICK UP THE YARN before knitting to the left to put yarn back into the empty Ns on the FB. Knit a second band omitting the buttonholes.

TO MAKE UP

BUTTONHOLE BAND

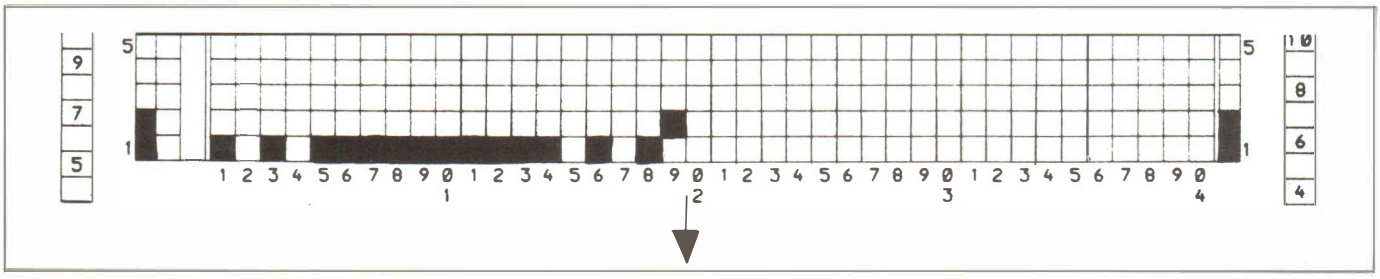
Remove the white WY from the first buttonhole. Use matching yarn to oversew the open sts neatly and to finish the buttonhole to fit your chosen buttons. Complete the other buttonholes.

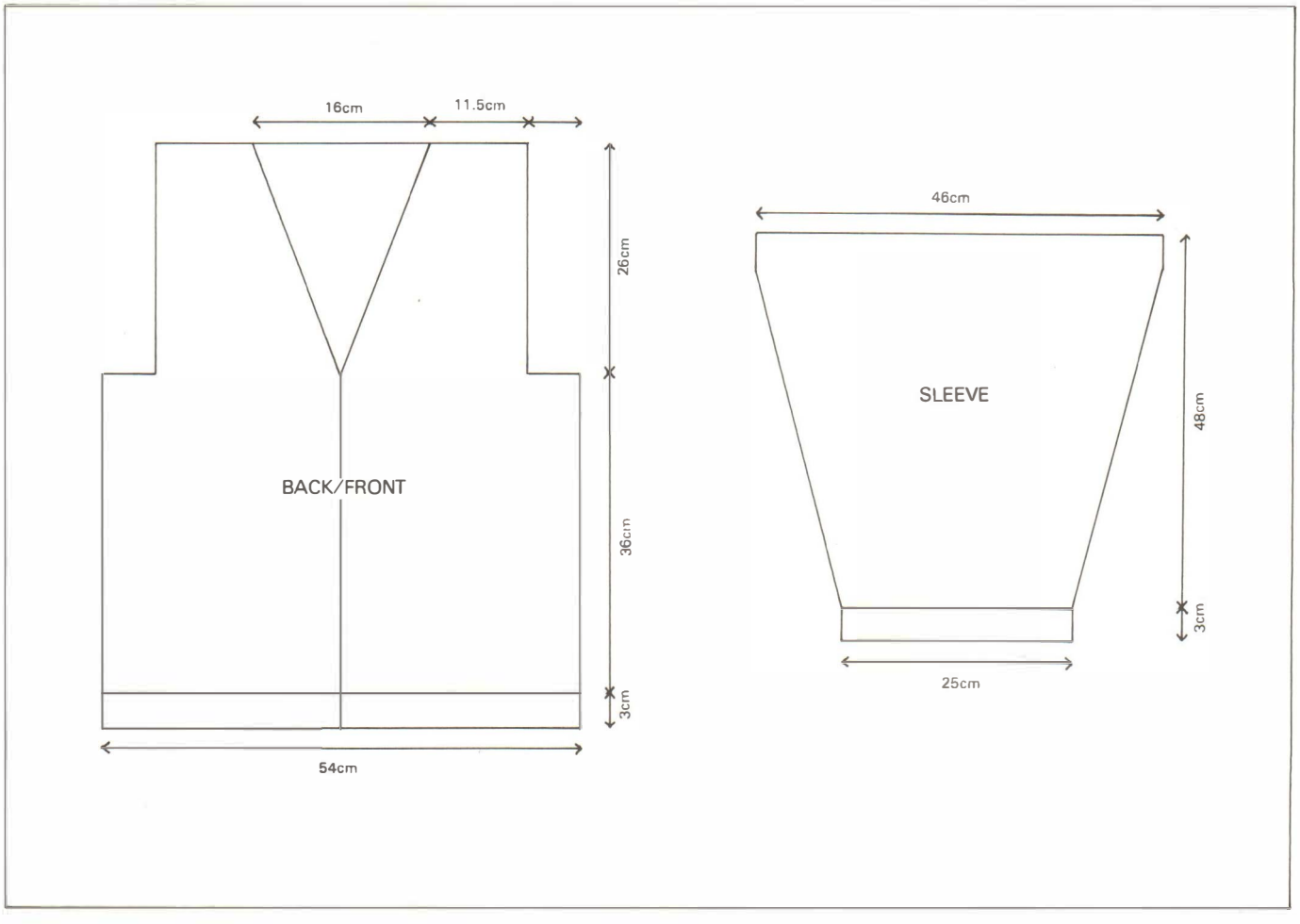
TO SHAPE SHOULDERS

Place back and fronts together right sides facing. At armhole edge measure down 3cm. Backstitch from this point to the neck edge to create the shoulder slope. Attach the buttonhole band to the right front and the button band to the left front, joining the two at the centre of the back neck.

SLEEVES

Place the centre of the sleeve to the shoulder seam. The 48 straight rows at the top of the sleeve match the 20 cast off for the armhole. Pin in place and backstitch the armhole seam. Flat seam the welts and cuffs. Backstitch the side and sleeve seams. Sew on 4 buttons.





Selling your work

If you find it difficult to sell your own work ROSEMARY SHEATH'S advice is: use others to sell your knitwear

Are you too shy to ask?

Have you ever delivered your knitting, all neatly bagged, labelled and with the invoice and found yourself reducing the price when your customer queried your cost, even though you had agreed it with her when she ordered it?

It needs practice to be able to sell your own work. You have to be able to stand there with your hand outstretched and calmly accept the amount due to you.

One of my customers told me that she could not look her customers in the eye as she was being paid. She was too embarrassed. So to combat this, she practised looking in the mirror and saying out loud — "This knitting is perfect, beautifully finished and worth every penny that I am being paid for it. I am proud of it." But not everyone can do this. And it is such a shame. Many knitters produce lovely work but are just too shy to approach anyone to buy it.

You must delegate

But why get upset about it — you cannot be good at everything. You will not find a super salesman making the items he sells, or an engineer selling his own bridge. So, if you find it difficult to sell your own work, you should find others to sell it for you. This will leave you free to do what you are good at — designing and making knitwear.

The cheapest salesman

Members of your family are usually the only people who will sell your knitwear for nothing, but they may be as shy as you are. My husband would get me an order for something he was wearing, but I could never persuade him to carry a price list and a colour card. But he did give out sticky address labels to anyone who wanted to contact me. Whereas my daughter, when she was four, would tell everyone that I would knit anything and in lots of different colours!

Swop selling

A knitter told me that she has always found it easier to sell other people's things rather than her own. She can enthuse about the amount of work in a garment and stay firm about the price, as long as she has not made it.

So, she teamed up with another knitter and they sell each other's work. This means that they understand what is involved, can help the customer choose yarn and design, and when delivering the finished item, collect the amount due with a smile.

Friends and neighbours

Asking others to sell on commission works well if they have a lot of contacts and an outgoing nature. If they sell at their workplace, it is important to give them a good supply of shade cards and samples. Otherwise, it may take some time before everyone has seen what you can do and the orders get back to you.

Ask them to make sure they are not going to offend their boss by selling for you.

If you supply finished work in clear plastic bags, others who did not see your samples when they were first shown around, can see what you make. It is always easier for your customer to choose if they see a completed item.

I knitted some lacy scarves and showed one to a neighbour. She took it to work and I had orders for 13. When I knitted these I put them in transparent bags and these generated more orders. I paid her a commission on every order so she became an agent for me.

Agree what they must do

Do explain to your agent what you want them to do, e.g. how to measure and write the orders; whether you need the money in advance, or a deposit; whether they can allow credit or instalments. They are acting for you, so you must tell them what to do and try and imagine every situation that they might meet. You must both be happy with your arrangement. So do not leave them in any doubt about what you want them to do. Most important, agree a payment to suit you both. Ten per cent commission is usual, but sometimes people want expenses plus five per cent, or loads of jumpers for the family at half price. Make sure you both understand your agreement, otherwise your business will suffer if your agent stops suddenly after a quarrel.

Work together

Suggest places that they can approach, other than at work. One knitter who made bobble hats and scarves asked her agent to approach football clubs and boys clubs with the samples. Another knitter used an electronic machine to knit squares with sample names and emblems. She asked her agent to approach every club and society in her area.

There are so many you can approach — here are just a few: archers, beekeepers, computers, dog training, aerobics — the list is endless. A snappy slogan and picture will appeal to certain groups and you have a great advantage over T-shirt manufacture, because you can knit only one garment if that is all they want.

Use as many agents as you need

If you are not getting enough orders through one person, you might find you need another agent. You are not being disloyal to the original agent, they still get commission on everything they sell. Just make sure that they do not approach the same groups of people. A regular meeting over coffee is a good idea, you can show them your latest ideas and they will give you feedback on what customers want. Your business will fail if you do not keep up-to-date with what customers are saying about your knitting.

A successful business supplies what customers want, but they need help in deciding and choosing, which is why it is important to provide good samples and good salespeople.

If you pay your agent a good commission, they will be more enthusiastic and sell more knitting for you.

Mail order

Instead of using people to sell for you, you could try an advert in a specialist paper. I sold named Christmas stockings through an advertisement in *Exchange and Mart*. I needed about 24 words for a full description, with price and my address. I sold more than enough each week to cover all my expenses and make a profit.

● **Next month: How to get lots of free advertising.**

Coming next issue...

- Some very special punchcards
- Export potential
- A trip round the mill shops
- Knitting for Christmas — already!

Biting the hand that feeds us?

Sometimes situations occur that can be easily resolved once we are aware of them and this letter, from an experienced and devoted knitter and club leader, needs to be published.

Dear Hazel,

I know you are as devoted to clubs as I am — you pushed me into running one some twelve years ago, remember? I am curious to know if you have spotted the following trend, and if so, what can be done about it.

From what I see happening, the day will soon be here when machine knitters in this country may be experiencing difficulties that have been of their own making, and I do not mean the usual hassle from sitting down in front of a knitting machine.

We all know about the 'recession', about the interest rate, the unemployment and all the economical upsets that have beset this country, for the simple reason that nearly everyone has been affected in some way — if not personally, then within the family or a close friend has been affected, and we have understood the problem.

This fact makes it harder for me to understand how, as machine knitters, we are now biting the hand that feeds us.

Over the years I have met and talked to a lot of knitting machine and yarn dealers up and down the country. You I know have met many more. Generally they are a hard working group of people giving time and energy to give a good service when they sell machines, and often going to great lengths to ensure that they keep a good standard. We all know there can be 'cowboys', they can appear in any business venture and are certainly not peculiar to the machine knitting world. The grapevine among machine knitters and at clubs has sorted them out on more than one occasion! Likewise the service given by the hard workers has been noted and the information passed on.

To me, this has been one area where clubs have excelled.

Another has been the opportunity for members to see demonstrations of accessories and new equipment, often demonstrated by club members, but more often than not by a dealer invited to the club for the evening when they can also sell yarns, patterns and spares for the machines, and often giving a discount on that evening visit.

Chatting recently to a dealer, I asked if he visited clubs — ever ready to pass the word on, if he did. I was stopped dead in my tracks on being told "Clubs are becoming the bane of our lives and we neither visit nor want to visit any. We used to run a club at our shop and have stopped that also". This was said with such emphasis I asked for more details and this is what I was told:

1. We ran a club at the shop, after hours, and gave a discount to all members on yarn, patterns and accessories. On machines, we gave unlimited tuition and help.

We then found some members taking orders to bulk buy yarns etc, from mail order, using our club as a means of getting orders. With no overheads they of course could sell cheaper than we could, and eventually we were not selling anything on club night at all. We had other overheads, so we discontinued the club.

2. One wonders if clubs appreciate what goes into a visit. Apart from petrol, any assistant coming with us after shop hours has to be paid. Time is taken during the working day to load stock to take with us. We then unload on arrival and set up, re-load at the end of the evening, and make the return journey, unload and lock up. A day can finish after midnight.

3. It has happened when we get to a club and set up, we find that the club leader announces a list of things she can order for members by mail order. The prices without our overheads are, of course, less. Worse still, we have arrived to find a club table set up with all the goods displayed, again at prices less than ours.

NO! We no longer have anything to do with clubs!'

If this had been an isolated instance I would probably not have thought any more of it — but I have heard it far too often. Not only from dealers, but from club members who have had a few thoughts about where the profit from bulk buying was going.

Is commercialism creeping in?

It is not what clubs were about originally, they were there as a means of help, not a cheap financial spree for a few. If they continue to bite the hand that feeds, no dealer can afford to carry a large stock for us to pick and choose at will, and it will be down to mail order for everything, and no choice — yarns, patterns AND machines — and where do you pop to to get your questions answered on how something works then?

We all like bargains and a bulk buy on a detailed club order can be accommodated now and again, but not at the expense of the 'local' dealer, and certainly not when they have been asked along for the evening.

Maybe common sense and tact are all that are lacking — or an article pointing out what might lie in the future?

I would love to hear your views Hazel, and anyone else's on the subject.

There are so many good clubs run voluntarily by people without a thought for making money other than for club funds or for charity, it will be a pity if the 'cowboys' spoil it, but it is the far reaching effect that has me worried, for the future of machine knitting. From comments I have heard, this practice is spreading and I can see the pattern of machine knitting altering back to those days when we were ill-served for any personal attention.

We have already lost most of the local shows dealers used to put on because knitters did not support them. Continue along these lines and the BARGAINS are going to backfire — on to the machine knitters.

It is a case of read, mark, learn and inwardly digest, isn't it?

Love to all, ANN TAYLOR

Calling members of the Natty Knitters of Durham — your club is now going strong at 172 Telford Street, Holderness Road, Hull on Thursday mornings at 10am. Telephone Ruth Wood on 0482 794352 for more details.

Dear *PMK*, would you please give a mention for the ladies of Birmingham who run the club corner at the NEC. They are so helpful answering any questions that they are asked. Mrs Iris Townsend.

STOP PRESS ● STOP PRESS ●

Link your computer to the knitting machine. The invention that allows you to design on your computer and send the pattern direct to your knitting machine is the brainchild of Susan Lazear and she will be conducting a hands on workshop at the Machine Knitting and Design Centre on Wednesday, August 14. The tremendous amount of interest already shown means that places are limited, so call early on 0923 895242 and ask Kamalini for further details.

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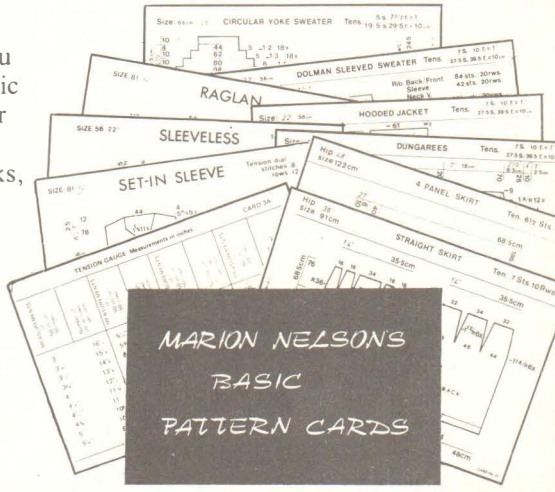
Hazel Ratcliffe
Editor of **Profitable Machine Knitting,**
tutor, lecturer and devoted machine knitter.



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- J ☐ **Sideways Knitted Chunky**
- K ☐ **Chunky Set 1**
- L ☐ **Chunky Set 2**
- M ☐ **Chunky Set 3**
- N ☐ **Chunky Set 4**
- P ☐ **Circular Yoke Chunky**

Beating the gremlins

More ways to right the wrongs: practical help from BETTY ABBOTT on repairing and correcting your knitting

Cables which have been wrongly crossed are one of the easiest corrections to make, for under each wrong crossing the correct one is waiting to be revealed. Of course, it depends how the cable was formed in the first place, so I'll deal with the traditional method first.

Take care to establish which is the cable row, cut the thread at the centre of the top crossing (i.e. between one and two in a two stitch cross of a four stitch cable, in the middle of stitch two in a three stitch cross of a six stitch cable) and unpick one or one/two stitches back from each end of yarn. With a length of yarn threaded in a blunt needle graft the stitches back together behind the uncut set, and no-one will be any the wiser.

The method I've been using more recently using a separate length of yarn to knit the cable, has two advantages:

(1) correcting is even simpler; the thread needs to be unpicked only over the top crossing, as the end is already waiting at the side, and

(2) much fuller and wider cables are very easily made without causing undue strain to the carriage.

For a 2x2 or 3x3 cross, before knitting each cable row, take a separate length of main yarn, manually knit across the four or six stitches which are to be cabled at a tension which, if necessary, can be looser than the main tension. Cross the stitches, leaving the needles forward in 'E' position to assist an easy pass of the carriage, and continue until the next cabling row when another piece of main yarn is used.

When the knitting comes off the machine it takes only a few moments to tighten the extra yarn to the same tension as the rest of the knitting, and to darn in or neatly tie the ends together and trim.

For a larger cross, i.e. 4x4 (eight stitch cable) up to whatever size you wish, the technique is taken a stage further. Take the stitches in each crossing, e.g. four stitches in an eight stitch cable, and with a separate piece of yarn knit two rows on those four stitches only. Take a second separate piece of yarn and knit two rows on the remaining four stitches only. Cross as before, needles in 'E' position, knit across and continue to the next cabling row.

If a very wide cross is planned, a third or even fourth row can be included, or an extra row can be added to the top cross only, but it is essential that **two** separate pieces of yarn are used, otherwise there is an impossible drag when the stitches are crossed.

All sorts of refinements can be included. If all but the needles of one cross are set to holding position, disconnect the row counter and use the carriage to knit the required number of rows in each group in turn. You can even tidy as you go, with the weaving brushes set and the tail of yarn taken over alternate needles on the second row. The remaining tails can be woven in the same way across the second row after the crossing (the needles are best knitted from 'E' position on the first row to give the carriage an easy pass).

Even the widest cables look full and unstrained, with no drag or pull, thanks to the addition of extra rows, and a correction is just a matter of unpicking the last row of the top crossing, taking it behind and grafting it together again.

Enough about cables and now back to the more difficult repairs, and I have to confess that there have been a few of them around lately. When I first wrote about this topic, I didn't know the gremlins were also on the mailing list and had accepted it as a challenge to devise more tricks and treats... and Hallowe'en is months away!

What to do when a nasty pattern mess has sabotaged the top of a large piece of fabric and the yarn is in short supply.

Is the pattern correct above the mess? Is there an area (hopefully of stocking stitch) where a thread could be cut, stitches laddered down, re-formed into the correct position, and a replacement thread grafted in? Or, can the stitches be rehung and even more importantly, can the pattern be matched? More often than not this is the best option. It is a time when the use of good natural fibre yarns and an accommodating burst of steam work very much in your favour.

Fair Isle, or any tuck or slip stitch pattern which has at least one row of stocking stitch in the pattern sequence, is quite easily rehung, and the unpicked yarn can be reused. With a little more trouble, lace and some double bed patterns can also be salvaged.

The careful use of steam sets the stitches to allow them to be rehung without too much risk of further laddering. How you steam depends on how the finished fabric will be treated, i.e. if a tuck stitch is to be pressed down and lengthened, it would be stupid to steam it widthways, widening it and creating a flaw. Steam it lengthways to set the stitches and the rehanging should not mar the finished fabric.

"I didn't know the gremlins had accepted it as a challenge to devise more tricks and treats"

Steam the width of fabric up to and including about two rows above the point to which you wish to unpick, but do not steam any more of the flawed fabric. The curl will be 'permed' in, reknitted it could show as a flaw.

Wind back on a winder to the start of the 'permed' yarn, break and manually unpick to the row above the one you wish to rehang. Have in 'C' position, latches open, exactly the same selection of needles as were used originally.

Now rehang from right to left, **one row below the open stitches,** using one claw weight hung at the right to help hold the stitches on the needles (add more weights as you work across the row) and pushing groups of rehung needles to 'B' position to help prevent any stitches from springing off. When all the stitches are rehung, remove the last row of yarn and you are ready to reknit.

Using this method avoids the possibility of knitting on from twisted open stitches, steaming inhibits further laddering.

With a lace patterned fabric, unpick as before but before rehanging, pick up the stitches on to a fine hand knitting needle, then hang from that.

A double bed full needle rib fabric is rehung from the open stitches of the row above, back bed first, then the front bed. Adjust the weight (the weighted bar ribber comb is the most easily used here) so that the rehung row may be unpicked, then reknit from there.

A full pitch setting rib fabric is one of the most difficult because of the stretch and strain from an elastic, narrow fabric. Use a knitting needle first, hang all stitches on back bed, weight, then transfer to the rib setting.

You will have your own method for resuming a pattern. I make no bones about being a 'Doubting Thomas'; I feel secure only when I have proved that the pattern is correct and use the following method for Brother machines.

Carriage set to slip in both directions, tension turned down low (to avoid stretching stitches as the carriage moves across), pattern selected to the row calculated to continue the pattern **minus one.** Take the carriage across and the selection should be that of the last row knitted. Selected needles back to 'B' position, another pass of the carriage and the pattern is correctly set to continue.

Reset row counter, check tension setting, check carriage setting, knit.

A word about rewound yarn: remember that it is only as wool is rewound on to a cone that it knits off in the correct direction. Rewound on to a ball winder to be reknitted from the centre it will be running from the opposite direction and could leave a shading mark. So rewind again, starting from the outside end, then knit from the inside.

English rib jumper

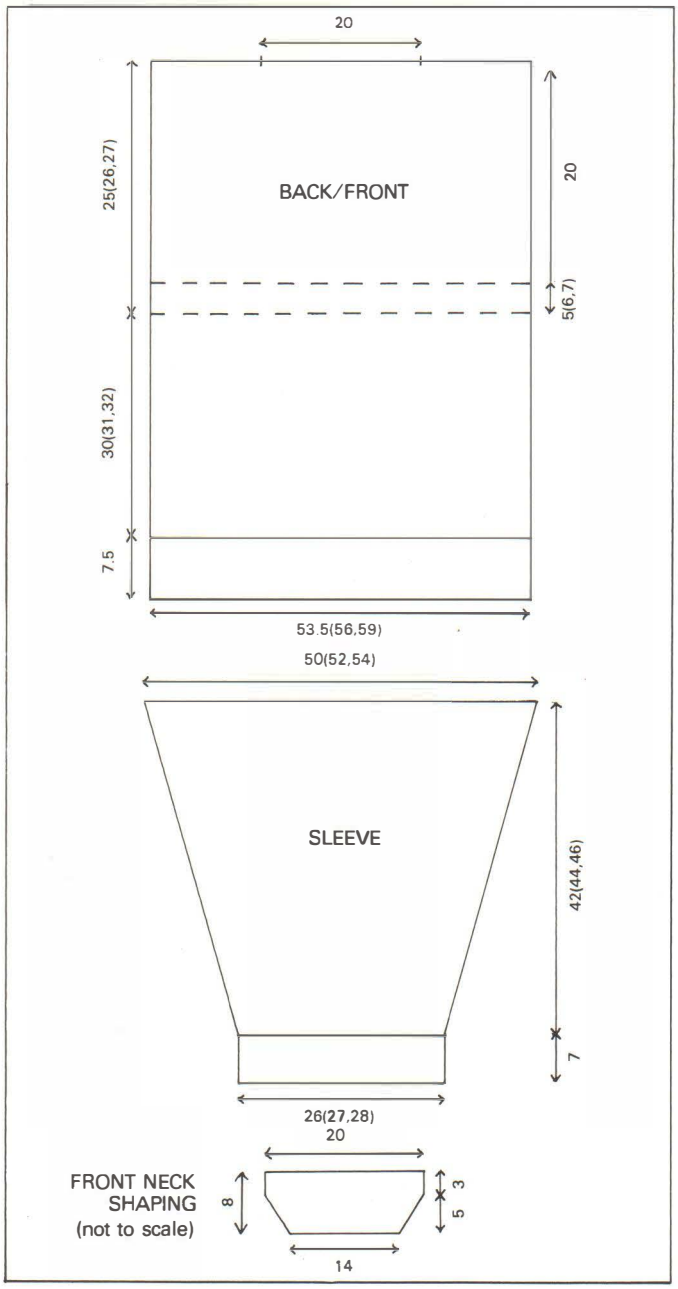
continued from page 41

FRONT NECK SHAPING
Mark out neckline shape as shown in diagram. Using sewing machine, work 2 rows of stitches along neck marking about ·5cm apart, just inside marked line. Cut away surplus fabric.

TO JOIN RIGHT SHOULDER
Push 52(55,59) Ns to WP on RB. With right side of front facing, hang 52(55,59) sts at L edge of work on to Ns. Remove WY. Push sts behind latches. With wrong side of back facing, hang corresponding sts on to Ns. Remove WY. Pull back shoulder sts through loops of front shoulder sts. TD10, K1 row. Cast off using latch tool.

NECKBAND
With FB in position, set machine for 1x1 rib. Push 155 Ns on both beds to WP. Arrange for 1x1 rib. Using MC, cast on and K2 tubular rows. RC000. MT-1/MT-1, K24 rows. Trans sts to RB. With right side of work facing, pick up 59 sts along back neck, 1 st at shoulder seam and 95 sts along front neck edge (bending machine sewn line over and away from you and picking up sts from below lowest sewing machine line). Using main carr and TD6, K2 rows. Remove work on to WY.

TO MAKE UP
Join left shoulder seam as given for right. Join short ends of neckband. Pin neckband in place on outside. Backstitch through loops of last row knitted in MC, unravelling WY as necessary. Fold neckband in half to inside and slipstitch down covering the sewing machine stitching. Push 153(157,163) Ns on RB to WP. With right side facing, hang one armhole edge from marker on front to marker on back evenly on Ns. Place shoulder seam sts at centre point. Push Ns forward so that the sts are behind the latches. With wrong side of sleeve facing, hang last row of sts knitted in MC on to Ns. Remove WY. Knit each sleeve st through armhole st already on N. Using MC and TD10, K1 row. Cast off using latch tool. Rep for second sleeve. Join side and sleeve seams.



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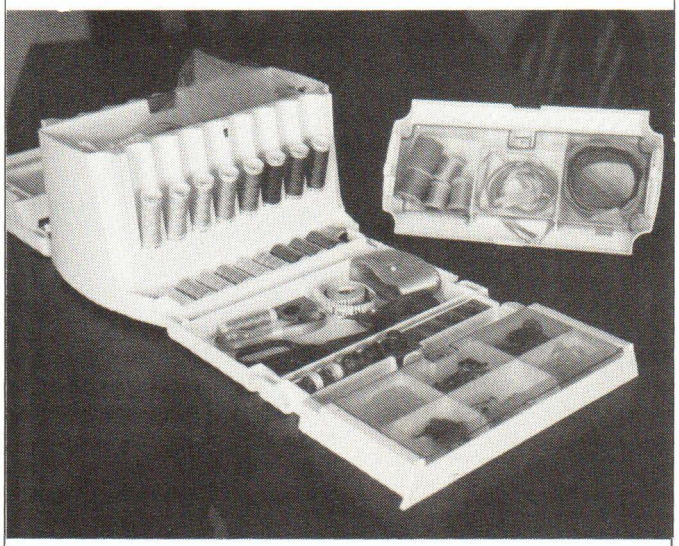

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PLUS... 25 BOXES OF SEWING THREAD FROM LEICESTER THREAD & TRIMMING MANUFACTURERS FOR THE FIRST 25 ORDERS!

Break away!

This is the time of year to take a break and indulge in your favourite addiction — machine knitting. In this special feature, *PMK* brings you a roundup of courses on offer to teach you things you didn't know, and excursion ideas for days out at delightful places you might not have known existed.

There are many and varied breaks around, some conveniently situated in towns and cities, others in idyllic surroundings which offer an extra bonus.

Eveline Reed runs **Lynn's Lodge** which is right in the heart of the Weald of Kent and just two minutes from the railway station. The house is in lovely grounds overlooking a lake.

Eveline specialises in the techniques of machine knitting especially for beginners and improvers; she also offers a design course which is of particular benefit to would-be profit makers and tuition is on a personal one-to-one basis.

Accommodation is freely available — at Lynn's Lodge if required or at a village hotel run by Eveline's daughter — or a further option is Sissinghurst Castle Farm. Classes are available daily, weekends, Saturday and Sunday and Monday to Friday. (For full information contact Eveline at Lynn's Lodge, 10 Willow Crescent, Staplehurst, Kent TN12 0QS. Tel: 0580 891736.)

Elsewhere in the Garden of England, you can take a short course or just a day break at the legendary **Weaverknits**, situated just off the M25 and two miles south of Dartford.

This world-famous knitters' haven offers everything from advice and demonstration, to a shop where you can browse among all the things which delight and interest the keen knitter.

For a longer stay in this area, you can find many places of interest nearby and beautiful country to explore.

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Weaverknits is open from 9am to 5pm every day except Wednesday and Sunday, and this is a great venue for groups and clubs — and with advance notice refreshments will be provided.

We can vouch both for the warmth of welcome, and for the excellent pub nearby for those who want a memorable lunch. (Weaverknits can be contacted at 276-8 Main Road, Sutton at Hone, Dartford, Kent DA4 9HJ Tel: 0322 863144.)

Conveniently situated in Surrey is the **St Winifred Machine Knitting Workshop** recently opened by Wyn Stunell and already attracting many keen knitters.

In her knitting machine school, Wyn has arranged a series of classes on the Singer Electronics which are suitable for all levels of skill, and with a maximum of four pupils to a class for personal attention.

Hourly or daily lessons can be arranged; this is the ideal place to visit before buying or changing a knitting machine. Workshops are held on the first Sunday morning in the month with a repeat on the following Wednesday morning, and these cover a variety of topics including cut 'n' sew, Intarsia, skirt steaming, punchcard designing and much more.

St Winifred's also has an evening club on the third Wednesday of each month — and new members are welcome. Also a shop which is open six days a week from 9.30am to 5pm which offers everything from machines, accessories and books to yarn and haberdashery!

And for those who are unable to 'take a break' — there will soon be a postal course on the Singer Electronic. (Contact Wyn Stunell at St Winifred Machine Knitting Workshop, 134 Cherry Orchard Road, East Croydon, Surrey CR0 6BB Tel: 081-686 8615.)

For a really lovely break why not visit beautiful Devon? **Shirley Cowling** started to teach knitting in 1983. Now she has a workroom in her lovely old listed farmhouse, equipped with six knitting machines, all with ribbers, colour-changers and charting devices.

A four-day course costs £120 and includes four hours' teaching each day — but shorter courses can be arranged as required. Courses can be on beginner techniques, more advanced finishes, ribber and multi-colour work, charting, PPD — or in fact, whatever else the student may need. You can choose to buy yarn from the vast stock which also includes pattern books and spare parts.

Knitters have travelled from all over the English-speaking world for courses at the farm, and have returned home encouraged and stimulated by Shirley's enthusiasm. The latest addition to the service is the self-catering flat complete with stock of wool and a knitting machine!

If your partner comes with you, he may choose to knit, but if he has other interests there are many golf courses in the area, and magnificent views and walks in all directions as Shirley lives in one of the most unspoilt areas of Devon. This could give you a wonderful summer holiday.

One of the most popular breaks we have ever featured is the **Page Two** workshop run by John and Iris Page together with their daughter and son-in-law.

Page Two is based in the beautiful heart of fenland on the Cambridge/Norfolk border, and is rapidly becoming known as one of the leaders in the field of machine knitting tuition. Here, you can knit away for days without interruption trying out new techniques — with help and

Above: ***Eveline at work in the Lodge*** **Opposite page:** ***Lynn's Lodge***

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If you have always wanted to try out some of the more expensive accessories — this will be your golden opportunity — or you can test out the newest machines before buying.

Workshops usually commence on a Friday evening until late Sunday afternoon, and are held monthly — and all meals and accommodation are included! Individual tuition or daily tuition can be arranged — and perhaps unique, John and Neil supply the support and teaching expertise while the wives prepare the gourmet food.

A leaflet giving full information is available from Page Two, 30 Downham Road, Outwell, Wisbech, Cambs PE14 8SE (Tel: 0945 772483).

For a really enjoyable day break — or longer — you can visit the busy mill shop of **Brockwell Yarns** (formerly Brockwell Wools) and now offering a wide range of bargain yarns in natural fibres.

Yarns may be seen in production and visitors can discuss their requirements with helpful staff members and have the yarn made up for later collection or posting.

The Ryburn Valley and surrounding area is most beautiful, and there are many local hostelries offering good bar snacks.

You will want to spend time at the mill which from producing lambswool, botany and cotton yarns — now supplied in plain, mercerised, slub, crepe and bouclé has added new Lurex knitting yarns. Also Aran yarns from their own spinning department in coloured, natural and English regional wools such as Black Welsh, Suffolk and Wensleydale lustre.

Should you wisely decide to extend your break it is worthwhile visiting Halifax to look at the old Piece Hall, focal point of the early Yorkshire woollen industry, with its noted Industrial Museum.

The town centre is preserved classic Victorian with few modern intrusions to spoil the street views and the pleasure of a stroll through the pedestrian shopping area with views of the surrounding hills.

To arrange a visit contact S & J Andrews Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ Tel: Halifax 834343.

For a really profitable day out, try visiting Ridegway Yarns near Leicester — they always have a fantastic range of several tons of all types of top quality yarns. These range from 1 ply through to chunky as used by the 'top people'. They are still selling all their wools, cottons, acrylics and bouclés at only 10p per oz (15p per oz for mohair mixes). No unpleasant hidden extras charged. They also have their clearance bins at half price where you can find plenty of bargains. Ridgeways are open to the public Saturdays 9am to 4pm or by special appointment if you are unable to visit on these days, and you will receive a warm welcome with free coffee at their Aladdin's Cave for Knitters. To book an appointment just contact Catherine on 0858 880394. Address: Ridgeway Yarns (Main A427) Husbands Bosworth, Lutterworth, Leicester LE17 6LJ.

In its new location at High Cross House, in South Hertfordshire, the **Machine Knitting and Design Centre** promises an exciting and inspired knitting experience.

Run by Kamalini Trentham, well-known for her innovative techniques, the Centre provides expert tuition on every aspect of machine knitting and garment design. You can join a scheduled class, attend a workshop or book in for the new Individual Planned Day.

The Centre is within easy reach of the M25, M1 and A1 or just a 25-minute train journey from London.

Apart from London, the historic Roman city of St Albans, the BBC studios and legendary Hatfield House are just some of the local places of great interest. A list of hotels and bed and breakfast establishments is available on request and the Centre will be pleased to arrange accommodation as required.

For more details of the available courses phone 081-207 6557 or write to the Centre at its new address (Machine Knitting and Design Centre, High Cross House, High Cross, Aldenham, Watford, Herts WD2 8BN).

This is just a brief survey of what is available in the way of breaks — which can vary from a day visit to a weekend or longer — and these enjoyable and varied opportunities can be found all over the country. So why not go ahead and give yourself a 'break' — after all, don't you deserve it?

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TRADE ENQUIRIES WELCOME

true life

I am a knitter's helper

by Philip Allen

My wife had always been a keen hand knitter, and just as the last of our large family started school, an elderly Aunt gave her an old knitting machine. It was very basic, but it whetted Jane's appetite and she decided to set up as a home knitter. I did not realise that this would become a family affair with nearly everyone taking a part.

It started the day the brand new machine arrived. I was called upon to help with the assembly (good for the male pride that!). We found that learning how to use it was best carried out by me reading aloud from the instruction book, while Jane operated. Sometimes we would swap roles if a function did not seem to work — the heavy male hand often achieving what the light feminine touch was wary of.

Gradually, orders started coming in as the family's smart new jumpers drew admiring comments. Then came the day when I was asked to prepare a punchcard because a potentially good customer wanted something from a pattern book. I soon got the hang of this, and many jolly family evenings were spent in front of the telly with me clicking away with the punch and my wife sewing up.

Customers took a liking to pullovers with a single motif on the chest and by now Jane had a good supply of suitable punchcards made up from pattern books. Our eight year old son was looking at them one day and had a brilliant idea — as it's autumn, why not make matching bobble hat and scarf sets to go with the pullovers? This was a great success and he claimed 10p commission on each one. It was cheap at the price and, of course, expanded the market.

Making the bobbles is not the sort of work a skilled knitter should waste time on, so my daughter did them. I did not appreciate this until she left home and I came in from work one day only to be asked if I had ever made bobbles when I was a little boy. I had been more interested in fishing and playing with mud in those days, but I agreed to learn. Jane showed me and I then asked how many she wanted. The answer was 17! Since then I must have made 100s of the things and now dread the onset of the colder weather.

My role as labourer continued at this lowly level for some time, only enlivened by the need to strip and clean the weaving brushes when Jane had been using mohair, or to salvage old shelves and fit them in the knitting room.

Then came the day of the first knitwear party! I was first of all 'the finder of places to hang things' and then, when the party started, chief tea maker.

After the party, I was expected to produce umpteen punchcards at super speed so that customers could be impressed with the delivery service (that is another of my jobs — if you are going out, could you drop this off at so and so's?).

Suddenly, I got the chance of promotion — from drudge to drudge and designer (note I did not lose the bobble and tea making). Someone wanted a motif which did not appear in any book of patterns and here was a potential for a good little earner. Now, I cannot draw for toffee, and as most of you know, any picture has to be drawn, then elongated by half as much again before the pattern can be punched

continued overleaf

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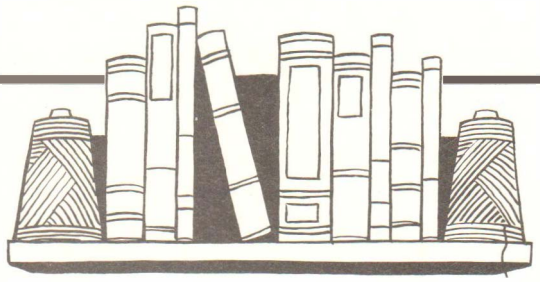


What's new, what's interesting to machine knitters on the book front, reviewed by ANDY LEVICK.

Well now, summer is here and just to prove it, the first pattern book I have for you is Doreen Nelson's *Summer Tops in Bramwell Yarns* published by Mellors Munro & Co Ltd, Lakefield Cottage, Main Street, Bradley, Skipton BD20 9DG or from any Bramwell Yarn stockist priced at £3.75. This book includes *The Montana Collection* of set-in-sleeve style sweaters sized from 20" to 50" chests. Apart from the *Montana Collection* there are 11 styles of tops knitted in Artistic, Hobby, Silky and Tweedknit and of course, Montana Cotton. A very versatile collection which can be knitted on Japanese machines. The punchcard details and tips on knitting are included as well as charting aids. Of course, these tops can also be knitted on Passap or Singer machines using the special techniques available to them.

From the same stable, and again a Doreen Nelson pattern book, this time *Apollo Cotton for All Seasons*, priced at £3.75. Apollo 4 ply cotton, available from Interyarn UK (telephone 0206 563953 for details of availability and price) is a new yarn to me but I am given to understand is a delight to use. The patterns in this book are far ranging including drop shoulder sweaters, cardigans, a circular skirt, a baby's outfit and summer tops. Again a very wide range of sizes, in some cases up to 50" chest. There is no shortage of useful information on knitting and lots of tips.

Of course, you will not need me to tell you that whereas a lot of people are allergic to wool and acrylics they can wear cotton. As a sufferer (I cannot wear with comfort any wool or acrylic yarn, I was particularly interested in this cotton yarn. I will try and find out more and update you, probably on the Yarn Break page.

There are a number of other publications from Mellors Munro which I hope to write about later on. Certainly it appears that there are a lot of publications in the pipeline. Look out for the name when you are in your local shop.

Some years ago when I first visited a knitting club in the United States, I was given three cones of Tamm yarn. It was in a beautiful green and I thought long and hard about knitting it up. In the end it became three sweaters which are still being used, washed and pressed. It was with great satisfaction therefore that I received three Tamm pattern books just recently. *The Tamm Designer Collection Books 1, 2 and 3* must be seen. *Collection 1* has 17 patterns from suits to a beautiful Mexican sweater design. *Collection 2* has 16 patterns including a super ribbed coat, a very lovely wild flowers sweater and a three-piece that would take you anywhere. *Collection 3* has 10 patterns including the most chic black and white jacket and a red jump suit. All the mylar and punchcard designs are included and there are hints and tips about the yarns and knitting them. I also received the shade cards of Tamm yarn and they are all acrylic/man made fibre mixes and in very fashionable shades. At least two of the yarns Diamante and Estilo can be interchanged because they are colour compatible. The books are £3 each from 'The House of Corbiere' and shade cards £1.50, and the address is Weston Road, Weston upon Trent, Derbyshire DE7 2BH.

Well this is the lot for now, more next month.
Happy reading.
Andy L.

I am a knitter's helper

continued from page 59

out. This is because stitches are oblong and not square. Not only did I have to learn how to draw, but also to stretch my drawings proportionally. I mastered the technique as most of the requests were for relatively simple things. Also, with a punchcard, it only takes a few minutes to carry out a trial run. However, with an Intarsia pattern, if it is not right first time, then a day's knitting can be wasted.

One day, at a meeting, I was boasting about Jane's knitwear and hoping to raise some business. The motif on my jumper was being admired and I was asked if we could produce any motif. "Of course," I replied. "What have you in mind?" What the dear old lady wanted was a pair of clasped hands! I do not like to admit defeat so I braced myself to tackle the problem and, miracle of miracles, got the punchcard almost right at the first attempt. With a punch punch here and some Sellotape there, it was fine within a few more minutes.

Since those days, my wife has treated me to a Dawsons Grid so I only have to worry about the initial picture and the problems of elongation are taken care of.

Sometimes we think the knitting is taking over, especially after a knitwear party when there are a lot of orders to meet. Evenings are spent with Jane sewing up and me preparing patterns, punchcards or bobbles. It was at such times that two memorable family low spots occurred. The first was when a deputation of hungry children approached their mother who was oblivious of the time and asked if she was going to cook dinner or knit it. The second was when our eldest son was going off to school and my wife told him to take his jumper off at once as it was far too small. He pointed out that he had not got another one, so a chastened Jane had to set to work.

The advantage of all this effort is that knitting pays for our holidays. Jane deals with all the financial side of the work and also books and pays for the holiday. I have a treasured memory of sitting on the balcony of an apartment in Greece, sipping wine and looking at the sunset over the bay. I casually asked Jane how much the holiday cost. When I had finished choking, I made a resolution never to complain about having to clean mohair out of her machine again. Also, if you call round to buy something, I will gladly make you a cup of tea.

Marketing

continued from page 11

sure of picking the correct publication for advertising your goods? Can you devise an ordering system which will make ordering simple for your customer? Before entering this particular market you must take time to consider all the implications.

Marketing at the level of a craft business need not be expensive. If you are selling only to a couple of shops you have no need to advertise. If you are selling direct to the public make sure that you advertise in the best place. Word of mouth is one of the best ways to promote your wares and it is certainly the cheapest. By the same token lapses of quality or lateness in delivery quickly find their way through the grapevine and your reputation could suffer if your garments are not up to standard.

Remember marketing is giving the customer what he wants and that most people are prepared to pay for exactly that. Customers may not be looking for business sophistication from a craft worker but they will expect to be offered something a little different, of good quality, and, they will appreciate efficiency.

Something for Singer

We recently had a letter asking for help with the Singer transfer carriage. MONICA BYWATERS kindly replied for us, and we feel sure that this letter will be of help to all Singer knitters.

I am sorry you are having difficulty with your transfer carriage Eve, but I think perhaps you are not setting the flow combs opposite before you set the machine to ¼ pitch before using the transfer carriage. Some knitters also experience problems when they first use the transfer carriage because they are not using the racking lever and pitch lever correctly. Owners of the older type of Singer electronic machine will find the ¼ pitch lever situated under the left side of the bed and the ½ pitch lever together with the racking lever. However, on the later models the ¼ pitch and ½ pitch are incorporated into the racking lever system.

When using the later models, you must take care not to move the bed along more than the ¼ pitch, squeeze the two levers together, but do not allow the larger racking lever to move the bed more than the ¼ pitch or when you use the transfer carriage, the bottom bed stitches will transfer on to the needles with stitches already on them instead of the empty needles on the top bed.

When transferring from 2x1 rib, rack the bottom bed one number to the right and knit one row with the tension dials set two numbers higher. Bring up into working position the empty needles on the top bed. Now move the ½ pitch lever so that the flow combs are opposite, then move the lever to ¼ pitch and use the transfer carriage. One needle from the bottom bed transfers on to the empty needle and one transfers on to a needle with a stitch already on it.

To transfer from 2x2 rib with the transfer carriage, bring the empty needles forward to working position and move the lever to ½ pitch, knit one row with the tension dial on the bottom bed only set two numbers higher. Move the ½ pitch lever back to allow the flow combs to be opposite and then move the ¼ pitch lever and use the transfer carriage. If you have the garter carriage, you may transfer by just knitting one row at the higher tension and moving the ¼ pitch lever. The garter carriage should be set with the 'A' button on III and the 'B' button on 'O' and when you take it across from right to left, the stitches should be transferred on to the empty needles.

When transferring any needle arrangement with either the transfer carriage or the garter carriage, the flow combs must be opposite before you use the ¼ pitch lever.

Lace

When knitters think of lace, they usually assume that the stitch will be knitted in a similar way to hand knitted lace. That is, knitting two stitches together and then making a stitch to produce a hole in the fabric. Some knitting machines do knit lace in this way with a lace carriage which transfers one stitch on to the next and leaves an empty needle which forms the hole. These machines knit the lace on the top bed of the machine only, however lace knitting on the Singer machines is knitted in a different way. Instead of knitting two stitches together to form the holes, the holes are formed by transferring stitches from the top to the bottom bed. Singer make a lace and garter carriage, but lace may be knitted by using the transfer carriage which is supplied with all Singer models of electronic machines.

After knitting the rib, all stitches are transferred to the FRONT bed, not the top bed, and all knitting is done on this bed. The transfer carriage may be used for this, bring up all empty needles on the bottom bed, set the bed to a quarter pitch and use the transfer carriage from left to right with the arrow pointing to the right on the top bed. The same number of empty needles on the top bed are brought forward to working position and the bed is left on the quarter pitch setting and the bed space set on three or four. The top carriage is set to slip and with a very low tension, about tension one is usually suitable. The front bed is set to knit stocking stitch and with a tension which is suitable for whatever yarn is being used, that is tension six for 4 ply. A pattern is programmed into the machine according to which model of machine is being used and is set to knit each row twice and with the reverser switch in the up position (there is no reverser switch on the 9000 just select 'lace' from the menu). Now knit two rows, the bottom bed stitches knit stocking stitch as normal, but on the top bed, loops are left on selected needles. The transfer carriage or lace carriage is used to transfer these loops on to the needles on the front bed. Place the transfer or lace carriage on to the left hand side of the bed with the arrow on the top bed facing towards the right and take across. This process is repeated, that is two rows knitting and then transferring the loops on to the front bed. Some patterns need more than two rows in between each transfer and some of the patterns supplied with the lace carriage also need rows knitted with the needle return buttons in the upper position for a number of rows and then needle return buttons in the lower position for one row before the transfer of stitches. This type of pattern creates a 'tuck' within the lace.

Increasing and decreasing may be carried out in the normal way, but the shaping needs to be done on the bottom bed, however if a stitch is decreased on the bottom bed then a needle on the top bed needs to be pushed back to non-working position and when one stitch is increased on the bottom bed, then one needle needs to be pushed forward to working position on the top bed. When knitting necklines, holding position may be used on the bottom bed but the transfer or lace carriage will not pass over the needles so you can either transfer the stitches by hand or take off the holding stitches on to waste yarn when knitting the first side of the neck. If you do take off on to waste yarn, then take off after a transfer has been made, then you will know that all stitches are to be replaced on to the bottom bed. Do take care to put them back on the same needles again, or the pattern will not be correct.

The finished lace may be used with either the knit or purl side as the right side. You may, if you wish, knit panels of lace across a garment or, by using the cursor and stops, panels of vertical lace or motifs. If you own the Singer 9000 machine, you will find that most of the tuck stitches are also recommended for knitting lace, and that some large designs are included suitable for a motif. Owners of earlier Singer machines will see no mention of lace in their instruction manuals. However, try some of the tuck stitch patterns supplied with the machine. For example, sheet number two patterns number three and four which come with the 2310 or Freestyle 1 will work very well. Set the machine to knit the pattern with double rows and the reverser button up, knit two rows and then transfer the stitches from top to bottom bed. Likewise, patterns supplied with the 600 or 611 may be used to knit lace, most patterns recommended for tuck will work, but you may find that a number which are normally used for Fair Isle will give attractive lace patterns too. The tension produced from lace is very similar to stocking stitch, so you should be able to use stocking stitch patterns provided you knit a tension square first to find the correct tension number on the dial.

The transfer carriage used in this way works very well, but you may find that if you wish to knit some of the patterns where there are a number of loops to transfer, that the lace carriage is much better and you can also use this carriage for garter stitch patterns. If you have never knitted lace before, then try a few samples using the transfer carriage, I think you will be pleasantly surprised!

by Monica Bywaters

The economic future

— a personal view

by
A R TRAYLEN Yarn Markets (UK) Ltd

"How do you find things?"

Today, friends, business associates and rivals, all ask the same question as their opening gambit. Such a request has even taken the place of the Englishman's obsession in conversation with the weather.

"How do you find things?" conceals the thought behind it that "I'm having a bad time, I trust you are".

In previous articles I have reasoned on the escalating closure of wool shops, and even market traders, displaying the yarns we wish to buy. There are plenty of economic reasons why this is so, and it is a fact that the yarn mail order companies have taken up some of the trade formerly dispensed by the shops.

I am asked verbally, and in correspondence, what is happening to the machine knitting trade, and more importantly what of the future. Perhaps one should start with the demise of handknitting from the heady days of only a few years ago. I try to illustrate this by saying that "If people can buy their knitwear in the shops cheaper than buying the same wool to knit it, then why buy the wool?",

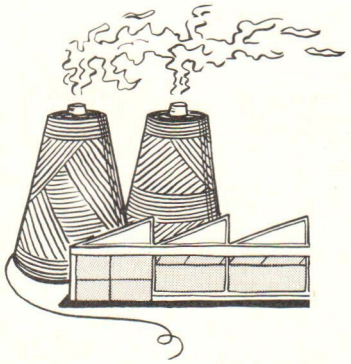
I am of the opinion that machine knitters can still, and will continue to by shopping around, buy industrial yarn and produce garments far cheaper than the shops can sell them.

This is certainly the hope for the future and for those erudite people who watch the Money Programme on BBC2, they may have seen a few weeks ago a prediction for that future. This rang an alarm bell, that even when we rise out of the recession, as is inevitable, the spending spree may not materialise. The analysts have been at work and produced figures of all previous recessions, that people have spent their way out of it. Perhaps the greatest illustration of this was Roosevelt's New Deal in America in the early 1930s. The 1929 Wall Street Crash resulted in most industry grinding to a halt, as with crippling unemployment, there was no money to spend on consumables. It is history, but Roosevelt built roads and massive building projects, not necessarily wanted, but it had the effect of creating employment and spending once again in the shops. All the wheels started turning again.

The alarm bell this time appears to be that people are saving, as never before, and do not appear to want to spend, spend. This is no doubt their view: that they have seen friends with repossessed houses, bankruptcies, redundancies, that it is not going to happen to them.

If this analysis is correct, we are going to enjoy, if this is the right word, a careful shopping view for a long time to come.

"How do *you* find things?"



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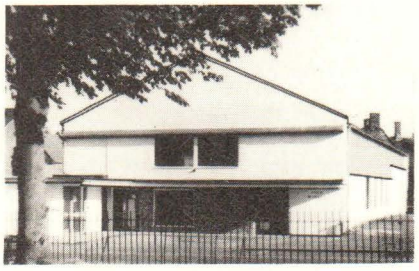

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